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Vivian Fine's Works for Violoncello and Piano

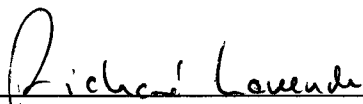
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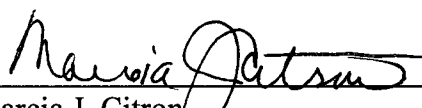
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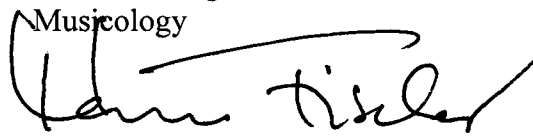
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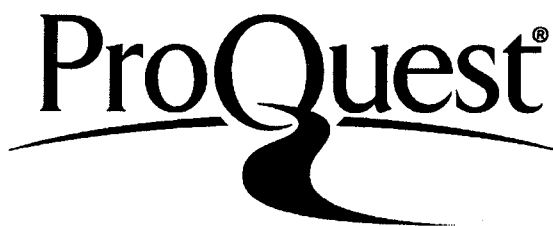
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ABSTRACT

Vivian Fine's Works for Violoncello and Piano

by

Christine Kim

Vivian Fine (1913-2000), once considered a compositional prodigy by such illustrious composers as Henry Cowell, Aaron Copland, and Ruth Crawford, is nearly forgotten now, only ten years after her death. She has well over one hundred works to her credit, including three pieces for cello and piano: the Lyric Piece for Violoncello and Piano, the Fantasy for Cello and Piano, and the Sonata for Violoncello and Piano.

The goal of this study is to provide cellists interested in expanding their repertoire of American works for cello and piano with a resource for familiarizing themselves with these pieces. A biography of Fine and an exploration of her stylistic development is included for historical context. A brief analysis of the Lyric Piece follows, providing an introduction to Fine's writing for cello and piano. The analyses of the Fantasy and Sonata focus on aspects of formal construction as well as motivic relationships. The analysis of the Sonata also includes a discussion of connections to Debussy's Sonata for Violoncello and Piano, which Fine used as a model. The study concludes with a chapter focused on practical considerations for performing the three works, including technical challenges and interpretive issues in performing unknown works. Copies of the Fantasy for Cello and Piano and the Sonata for Violoncello and Piano are included in the appendix.

ACKNOWLEDGMENTS

I am grateful to many people for their contributions to this document. I would especially like to thank Dr. Richard Lavenda, my thesis director, for many years of inspiring teaching. I also owe an enormous debt to Norman Fischer for his invaluable insights into approaching new music and for his unwavering support these last six years.

Many thanks as well to Peggy Karp for her help in compiling research materials and for her thoughtful comments on her mother's life and works. All musical excerpts and score facsimiles are included with her permission.

I also wish to thank Maxine Neuman for her help in filling in the background behind Vivian Fine's compositions for cello and piano; Nicolai Jacobsen, for generously preparing Finale excerpts; Marcia Citron and Bridget Gorman, for their help in the final stages; and Suzanne Taylor, for guiding me through administrative hurdles.

Finally, a special thanks to my family, especially my mother, who has always been my greatest supporter.

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LIST OF SYMBOLS

Technical markings used in Chapter 6:

A2 Augmented second

m2 Minor second

M2 Major second

m3 Minor third

M3 Major third

M7 Major seventh

Technical markings used in Chapter 7:

I A-string

II D-string

III G-string

IV C-string

x Extension

- Shift

φ Thumb

CHAPTER 1

INTRODUCTION

Before her death, Vivian Fine (1913-2000) was often lauded as one of the most successful female composers of the 20th century. Today, only ten years after her death, her name provokes little response. The vast majority of musicians, especially the younger generations, register her name without recognition. Others know her name but have never heard a note of her music. Only a few are familiar with her work and her career.

A variety of factors have contributed to Fine's receding reputation. Of primary importance is her position as an outsider to the musical mainstream, both in terms of career and style. Fine was hailed as a child prodigy and achieved some early success, but struggled to obtain performances and commissions for most of her career. She did not achieve much prominence until the late 1970s, when she was well into her sixties. Fine's difficulties were not unusual for the average American composer in the 20th century. From the time she began composing, she was part of a very small group that had to struggle to survive against the weight of European tradition. The historical absence of a purely American art music made it difficult for American composers to be seen as anything but outsiders. In some ways, they had no choice but to create a maverick tradition, separate from centuries of European culture.¹ Characterized as outsiders by

¹ The idea of an American maverick tradition is discussed in Michael Broyles, *Mavericks and Other Traditions in American Music* (New Haven: Yale University Press, 2004).

their counterparts across the Atlantic, American composers were also considered marginal figures in their own country. Alex Ross has termed American composers “invisible men,” commenting that “their very existence was deemed inessential by the Beethoven-besotted concertgoers of the urban centers.”²

Fine’s difficulties as an American composer were compounded by the fact that she was a woman in a male-dominated field.³ In the early 20th century, women composers were expected to write within certain boundaries, expressing feminine qualities of grace and lyricism. A woman could succeed as a composer of simple, songful music, but it was assumed that she possessed neither the intellect nor the creative capacity to master complicated counterpoint or dissonant harmonies. This binary categorization of masculine and feminine musical qualities with no middle ground created a difficult position for the woman composer. Lyrical writing might be praised, but marked her as “only” a woman composer; more complex writing was criticized as unnatural.⁴ Fine’s compositions contradicted traditional assumptions. The use of counterpoint became one of the hallmarks of her style. She also refused to restrict herself to a mentality of opposing masculine and feminine musical qualities. Instead, she combined lyricism with harmonic complexity and dissonance.

² Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (New York: Farrar, Straus and Giroux, 2007), 123-124.

³ A thorough consideration of how gender affected Fine’s career and continues to affect her legacy is beyond the scope of this study. See Marcia J. Citron, *Gender and the Musical Canon* (Urbana and Chicago: University of Illinois Press, 2000) for an in-depth look at these issues, including alternative models to the traditional either/or relationship between masculine and feminine, historical prejudice regarding large and small musical genres, the importance of a female composition tradition for inspiring self-confidence in young women composers, and the ambivalence of female composers to posterity.

⁴ See Judith Tick, “Passed Away Is the Piano Girl: Changes in American Musical Life, 1870-1900,” in *Women Making Music: The Western Art Tradition*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 325-348.

Throughout her career, Fine also had to contend with the belief that women were incapable of handling large-scale composition, especially orchestral writing. Again, this prejudice stemmed from a negative assessment of female creativity and intellect. A male reviewer of one of her earliest works, most likely the String Trio, noted that women were better suited to “more intimate” forms and cautioned: “So long as she doesn’t try to write ‘mannliche Music,’ Woman will have something to contribute to dialogue about the problems of the day.”⁵ Fine encountered this bias well into her forties:

I remember once at a performance of the *Race of Life* [in the late ‘50s] which I orchestrated from the early version (this was done by the Juilliard dance company), a very well-known colleague of mine who was very friendly said, “I liked the orchestration very much, very much. Did you do it yourself?”⁶

Although she faced challenges as an American woman composer, Fine rarely questioned her creative abilities. From a young age, she was surrounded by many strong female role models, most notably her mother, Rose Fine; her piano teacher, Djane Lavoie-Herz; and her composition teacher, Ruth Crawford. Her faith in her own talent, nurtured by these women, allowed her to disregard words and events that may have paralyzed others. Arthur Berger, an early colleague, remembers her as “very thick-skinned.”⁷ Instead of seeing her position as an outsider as a negative attribute, Fine relished her unique status: “I was the person who was exceptional, like the exceptional surgeon, or the exceptional engineer.”⁸

⁵ Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music* (New York: Oxford University Press, 1996), 182.

⁶ Vivian Fine, “Interview with Composer Vivian Fine,” interview by Elizabeth Vercoe, *International League of Women Composers Journal* (June 1992): 22.

⁷ Tick, *Seeger*, 86.

⁸ Vivian Fine, interview by Francis Harmeyer, 28 June 1975, interview 50 a-b, transcript, American Music Series, Yale University Oral History Collection, School of Music, New Haven, CT.

Fine's enjoyment and pursuit of individuality is a consistent strand within her biography, affecting her musical style as well as her career. Fine's unwillingness to simply follow musical trends resulted in a mature language that was a hybrid of the experimental and the conventional. Her unusual idiom has made her difficult to categorize. Descriptions of her style frequently discuss her ability to combine seemingly disparate traits. Virgil Thomson's entry in his survey, *American Music Since 1910*, is typical:

Miss Fine's music, combining emotional intensity with an intellectualized technique, has from the beginning been atonally oriented, though never serial. No rule-of-thumb, no simplified "method," no easy short-cut to popularity or fame mars the authenticity of its fine hand work.⁹

Fine herself was reluctant to define her style, saying: "I don't think of myself as an atonal composer or as a tonal composer."¹⁰ By resisting classification, she avoided limitations. A variety of styles remained open to her because nothing specific was expected of her. Seen in this light, her individuality is not a product of rejecting norms and forging a solitary path, the typical maverick approach. Instead, her originality is the result of inclusiveness and pluralism--not a postmodern mishmash of contrasting elements but a synthesis of opposing styles.

Fine's works for cello comprise an important part of her catalog. Inspired by the lyrical and dramatic possibilities of the instrument, she featured the cello in numerous instrumental combinations. One of her most important works, *Missa Brevis* (1972), is for

⁹ Virgil Thomson, *American Music Since 1910*, with an introduction by Nicolas Nabokov, Twentieth Century Composers, ed. Anna Kallin and Nicolas Nabokov, vol. I (London: Weidenfeld and Nicolson, 1971), 143.

¹⁰ "A Celebration of the Music of Vivian Fine," NPR program, produced by the International League of Women Composers, 1986.

four cellos and taped voice. Other works for cello include two concerti: Chamber Concerto for Cello and Six Instruments (1966) and *Romantic Ode* for solo violin, viola, cello, and string orchestra. Fine also wrote a large number of chamber works for the cello, including Divertimento for Violoncello and Percussion (1951); Trio for Violin, Cello, and Piano (1980); *Songs and Arias* (1990) for violin, cello, and french horn; and three works for cello and piano: Lyric Piece for Cello and Piano (1937, rev. 1946), Fantasy for Cello and Piano (1962), and Sonata for Violoncello and Piano (1986).

The works for cello and piano were written at different points in Fine's career and represent three distinct styles of composition. The first work, the Lyric Piece for Cello and Piano (1937, rev. 1946), written during her student years with Roger Sessions, does not represent her writing at its best. It has beautiful moments, but lacks the character of her later works. The Fantasy for Cello and Piano (1962) represents her transitional years, before her greatest compositional successes. The Fantasy is a powerful and engaging work, full of mercurial changes in character. The Sonata for Violoncello and Piano was written in 1986, at the height of Fine's career. Inspired by Debussy's Sonata for Violoncello and Piano, it features a wide range of moods: a sweeping, rhapsodic first movement, a heavily emotional second movement, a colorful third movement, and a powerful, authoritative finale.

Both the Fantasy and the Sonata are works which would enrich the concert repertoire for cello and piano. The number of 20th-century American works that are currently played is shockingly small. Only two pieces are true standards: the Barber Sonata and the Carter Sonata. Other works, like the Foss Capriccio, are played

occasionally, but otherwise our programs tend to steer clear of the 20th-century American point of view. This study is intended to serve as a resource for cellists interested in expanding their performing and teaching repertoire. With that in mind, both in-depth analyses and practical guides to performance are included. For the cellist, approaching Fine's work is difficult because of challenges in performance practice and because of her unusual idiom. Fine's writing for the cello is often awkward. She is fond of large, leaping intervals that do not fall into neat hand positions. Her language also creates problems of phrasing and timing, requiring close attention to interpretive choices.

Fine's position as an outsider gave her the freedom to create a unique style, but has also prevented her works from achieving a lasting place in the repertoire. Most of her compositions have not been published by traditional means, as conventional publication is inextricably linked with the musical mainstream. Since scores of her music are not readily available, performances of her works and scholarship concerning her compositions are rare. It is my hope that this study can play a small role in bringing attention to a neglected composer. Those who interacted with Fine and knew her music remember her as a powerful personality and consider her music a distinctive combination of lyricism and drama. Throughout 70 years of composition, her voice remained fresh, and she was constantly experimenting with different styles while retaining her own point of view. Although she wrote nearly 150 works, her music is rarely heard these days, and many of her compositions deserve to be played again.

CHAPTER 2

BIOGRAPHY

Vivian Fine was born September 28, 1913, in Chicago. She was the second of three girls born to David and Rose Fine, Russian-Jewish immigrants who had come to the United States as children. Vivian's father held a number of different jobs throughout her childhood, from hospital superintendent to office manager. He was a huge proponent of self-education and urged his daughters to learn as much as possible through reading and self-directed study. He himself had left school after the third grade, but attended regular political and cultural lectures.¹ His philosophy toward learning had a huge impact on Vivian, who quit high school at age 14 to focus on her musical studies. Her innate curiosity and willingness to work on her own enabled her to become a skilled musician at a very young age.

David Fine was not musically inclined and had little involvement in Vivian's musical education. Her mother, Rose, was the main advocate for her daughter's musical talent. Rose was a gifted pianist as a child, but had to end her own lessons as a teenager in order to make a living. Like her husband, she did not finish school and became a full-time secretary by the age of 14. Her own love for music likely prompted her to obtain violin lessons for her eldest daughter, Adelaide, although the family had little disposable

¹ Heidi Von Gunden, *The Music of Vivian Fine* (Lanham, MD: Scarecrow Press, Inc., 1999), 1.

income. Vivian would often recount the effect this had on her as a young girl, only three or four years of age:

My older sister, who's three years older [than] I am, was having violin lessons, and I had had contact with a piano at an aunt's house, and I remember being fascinated with the sound of the piano. And, I, one day, burst into tears and had a fit, and told my mother I had to have piano lessons. She, having no idea of this intense feeling on my part, was quite surprised, and, of course, gave me lessons.²

The piano was moved from the aunt's home to the Fine residence. Vivian's first teacher was her mother, but she soon moved on to more experienced instructors. She studied with many pianists, from the neighborhood teacher to faculty members at the Chicago Musical College, where she studied on scholarship from the age of five. In 1924, at the age of eleven, she became a student of Djane Lavoie-Herz, a former pupil of Scriabin. Madame Herz, as she was known, was a prominent figure in the new music scene in Chicago, and hosted salons at her home on a regular basis. Fine studied with Herz for seven years, with the goal of becoming a concert pianist.

Around 1925, Herz enlisted one of her other students, Ruth Crawford, to teach theory to Fine.³ Crawford was then a student at the American Conservatory of Music, studying theory with Adolf Weidig. Fine's first written composition, a short piece for solo piano, was the product of her lessons with Crawford. Fine had improvised short

² Vivian Fine, interview by Francis Harmeyer, 28 June 1975, interview 50 a-b, transcript, American Music Series, Yale University Oral History Collection, School of Music, New Haven, CT.

³ Ruth Crawford is now considered one of the most significant American women composers of the 20th century. She is best known for her 1931 string quartet, written in the ultra-modern style. She later gained some renown for her work in the field of American folk music and was the stepmother of folk singer Pete Seeger. For a full biography, see Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music* (New York: Oxford University Press, 1996).

piano pieces from the age of eight, but she always considered her first composition assignment from Crawford to be the starting point of her career.

...she asked me to write a [piano] piece, and it wasn't a bad little piece. It had something individual about it. I remember Ruth standing in the back of the room, and when I turned around after I played it, there was a very intent look on her face. She had really listened. And I think the only thing she said was, "Write another one." And that was the beginning of my being a composer...I became totally absorbed in composition, an absolute obsession with me, a happy, happy obsession.⁴

Fine worked with Crawford until 1930, when Crawford left for New York to study with Charles Seeger, her future husband. Crawford took a keen interest in Vivian and was impressed by her creativity. She remarked of her early assignments: "...Their profuseness, force, depth, breadth of conception...[were] remarkable at thirteen."⁵

Fine's relationship with Crawford accelerated her early creative growth. She heard new works by Crawford on a regular basis and also met other avant-garde composers, including Imre Weiss Haus (also known as Paul Arma), Dane Rudhyar, and Henry Cowell. All three of these men became active champions of her career as well as musical mentors. Crawford's influence, however, was by far the most important. Fine was young enough that Crawford's position as the only woman composer writing in the ultra-modern idiom did not strike her as unusual. Later, it was easy for her to imagine becoming a composer because of Crawford's example. Fine commented: "Looking back, I realize that it was of incalculable importance that I had Ruth Crawford as a teacher and as a model in my life...And without that, I might have felt a little bit like a

⁴ Vivian Fine, "Interview with Composer Vivian Fine," interview by Elizabeth Vercoe, *International League of Women Composers Journal* (June 1992): 18.

⁵ Ruth Crawford, diary, [9 Sept.] 1927; quoted in Tick, *Seeger*, 60.

fish out of water.”⁶ She also remarked: “[Having]...an avant-garde composer as my teacher...made me feel that it was completely natural to be a woman and to be writing adventurous music.”⁷

Fine immersed herself in her newfound passion. She wrote for four or five hours a day and studied as many new music scores as possible. She also learned contemporary music on the piano, including works by Scriabin, Schoenberg, and Crawford.⁸ Fine left high school as a freshman to devote more time to her studies. Her parents, with their own background of self-education, supported her decision. When a truant officer came to the Fine home to investigate, Rose Fine hid her daughter in a closet.⁹ Vivian was appreciative of her parents’ support:

Both my father and my mother were infinitely patient. We had to move several times due to my constant playing of the piano, especially those modern compositions I was writing. They were very dissonant. Neighbors would object to this going on for five or six hours a day.¹⁰

In the early 1930s, two of Fine’s earliest compositions received their public premieres. Cowell and Weisshaus arranged the premiere of *Solo for Oboe* at a Pan-American Association of Composers’ Concert at the Chamber Hall of Carnegie Hall on April 21, 1930. Crawford organized the premiere of *Four Pieces for Two Flutes* in Hamburg in 1931.

⁶ Fine, Harmeyer interview.

⁷ Judith Cody, *Vivian Fine: A Bio-Bibliography*, Bio-Bibliographies in Music, adv. Donald L. Hixon, no. 88 (Westport, CT: Greenwood Press, 2002), 5.

⁸ Von Gunden, 4.

⁹ Ibid.

¹⁰ Tim Brookes, “Conversations with Vivian Fine: A Maverick Tradition,” *Quadrille* 18, no. 3 (Spring 1986), <http://vivianfine.org/main/writings/interviews/I1maverick.htm> (accessed 14 September 2009).

Despite these early successes, Fine was eager for further study. She received advice from her various mentors through correspondence, but sorely felt the loss of her regular lessons with Crawford in 1930. Fine had taken Crawford's place as a scholarship student with Weidig at the American Conservatory, but she soon realized that she would need to look elsewhere for the type of instruction she desired:

He was a product of the old school and he tried very hard to understand my compositions...There was no one I could associate with in Chicago....I realized that I had to find someplace else to study. There was nobody with whom I could study, there was no one!¹¹

Fine had been corresponding with Cowell, who advised her to move to New York to study with Charles Seeger. This recommendation was echoed by Crawford, who described Seeger in one letter as a "man of vision."¹² In 1931, Fine left for New York with fifty dollars from her parents and no means of support beyond that, hoping to find work quickly. Within a few weeks, she found work as a dance accompanist for Senia Gluck-Sandor, a choreographer who combined ballet with elements of modern dance.¹³ She played piano reductions of huge orchestral scores, like Stravinsky's *Petrushka* and Strauss's *Salome*. From her work with Gluck-Sandor, she became known as an excellent dance pianist, and she worked with a wide range of choreographers in the 1930s,

¹¹ Cody, 8.

¹² Ruth Crawford to Vivian Fine, 7 February 1930; quoted in Tick, *Seeger*, 120. Despite her intention of studying with Seeger, Fine never had more than one or two lessons with him.

¹³ Gluck-Sandor used a variety of monikers throughout his career, including Samuel Gluck, Senia Gluckoff, and Senia Gluck. He is also sometimes referred to as Gluck Sandor. He is best known as a mentor to Jerome Robbins, as well as the originator of the role of the Rabbi in *Fiddler on the Roof*. For more information, see Deborah Jowitt, *Jerome Robbins: His Life, His Theater, His Dance* (New York: Simon & Schuster, 2004).

including Doris Humphrey, Charles Weidman, and Hanya Holm.¹⁴ As she became more widely known, she was asked to write music for choreography. Her first significant work for dance, *The Race of Life* (1937) for Doris Humphrey, received numerous performances and remains one of her best-known works.

Fine was busy with her work as a dance pianist, but she continued to pursue her compositional ambitions. In 1931, she presented a recital of her works at the home of Blanche Walton, a significant patron. She performed several of the pieces herself at the piano. Fine considered this event her New York debut: "...I was introduced to the New Music audience, not the musical audience, the New Music Circle!"¹⁵

Fine's first years in New York coincided with a unique period for avant-garde composers. The ultra-modern movement had a small but passionate group of supporters that saw themselves as the vanguard of a new, uniquely American tradition. They pitted themselves against more conservative musicians, mostly neo-classicists, who received the support of performance organizations and had easier access to commercial publication.¹⁶ Fine was an enthusiastic proponent of the ultra-modern idiom: "We were a little band of fervent believers. We believed in the avant-garde... This was American music that was happening."¹⁷ In later years, she remembered vividly the impact of seeing first

¹⁴ Along with Martha Graham, Humphrey, Weidman, and Holm are considered the pioneers of modern dance.

¹⁵ Cody, 10.

¹⁶ Steven Gilbert, "'The Ultra-Modern Idiom': A Survey of *New Music*," *Perspectives of New Music* 12, nos. 1-2 (Fall-Winter 1973, Spring-Summer 1974): 284.

¹⁷ Vivian Fine, master class, 17 April 1990, City University of New York, sound recording.

performances of works like *Ionisation* by Varèse: “We all knew it was an earth shaking event.”¹⁸

Fine was quickly established as one of an emerging group of young composers. She was a member of Copland’s Young Composers’ Group along with Arthur Berger, Paul Bowles, Henry Brant, Israel Citkowitz, Lehman Engel, Irwin Heilner, Bernard Herrmann, Jerome Moross, and Elie Siegmeister.¹⁹ Copland considered this Young Composers’ Group “the first phalanx” of future generations of composers that would carry the torch of American music.²⁰ The group held meetings at Copland’s apartment, discussed music, and listened to new works. Fine was an essential member of the group and was frequently called upon to sight-read compositions. She was also frequently asked to premiere new pieces in public: “I was probably the best-known performer of contemporary piano music in New York at that time...*there wasn’t anybody else!*...I gave a lot of first performances.”²¹

The Young Composers’ Group provided a strong support system for Fine at a time when contemporary concerts were rare and few composers were able to hear their works performed publicly. Fine was greatly inspired by the meetings:

It was wonderful, absolutely wonderful. Copland always had this very nurturing aspect to him; he liked to be in contact with young composers and to help

¹⁸ Ibid.

¹⁹ Most members of the Young Composers’ Group went on to distinguished careers as faculty members, film composers, music critics, and conductors. For example, Arthur Berger became a prominent critic and faculty member at Juilliard, Brandeis, and the New England Conservatory. Bernard Herrmann became a well-known film score composer whose credits include *Psycho* and *Citizen Kane*. Lehman Engel became a theatrical composer and conductor.

²⁰ Aaron Copland, “The Composer in America, 1923-1933,” *Modern Music* 10, no. 2 (January-February 1933): 91.

²¹ Cody, 11.

them... There were very, very few [composers of contemporary music]; you could name no more than ten over the whole country; Varèse, Ruggles, Cowell, we were just beginning to know about Ives, Copland, Virgil Thomson. A dozen, that's all. And then the younger composers also, not more than a dozen.²²

The group dynamic was contentious. Fine remarked: "There was not a lot of brotherly and sisterly love. We severely criticized each other's music."²³ Henry Brant, another member, stated: "The best thing about our bunch is nobody likes anybody else's music-wouldn't touch it with a ten foot pole. Exceptions are me and Irwin-I like both his and my stuff and he says he thinks we're both terrible."²⁴ With Copland as a mentor, the group of competing personalities was able to function, but soon after he left for Mexico in November of 1932, the meetings were discontinued.

Within a few years after the dissolution of the Young Composers' Group, a more conservative musical atmosphere began to take shape, influenced by the changing social and political climate during the Depression. The ultra-modern idiom to which Fine was devoted was abandoned by many composers, most notably Copland, who began to develop a much simpler tonal language as the new "American" style. Fine's mentor, Crawford, also stopped composing, eventually devoting herself to the study of American folk music.

Like her colleagues, Fine began to reevaluate her career and her style of composition. By 1934, she came to the conclusion that she needed formal training, and became a student of Roger Sessions. She first studied with him at the Dalcroze School,

²² Fine, Vercoe interview, 19.

²³ Janet Nichols, "Vivian Fine (1913-)," in *Women Music Makers: An Introduction to Women Composers* (New York: Walker and Company, 1992), 134.

²⁴ Ibid.

where she also enrolled in improvisation and eurhythmics classes.²⁵ Fellow students at the Dalcroze School included Miriam Gideon and David Diamond, both of whom went on to significant compositional and teaching careers.²⁶ Once Sessions left Dalcroze in 1935, Fine paid for private lessons. She remained with him until 1942 and received a thorough education in the fundamentals of tonal harmony.

Fine's studies with Sessions had an enormous impact on her growth as a composer. Her writing became tonally based, representing a significant shift away from her early avant-garde tendencies. She had previously stood outside of the European tradition, excited about creating a new musical language. With Sessions, she entered the tradition for the first time. Despite her great respect for his teaching and his musical knowledge, she later questioned her decision to receive conventional training:

He started me over...It's as if I hadn't been a composer. He didn't know any of my music. I think that had a big influence, especially talking about it here now. The fact that he did not say, "What have you done? Let me see your compositions." It's as if he set out to train me in the tradition. This had an effect on my development, not necessarily good.²⁷

During her period of study with Sessions, Fine met the sculptor Benjamin Karp. The two were married in 1935, four months after their first meeting. Karp was always supportive of his wife's art. Fine remembered: "There was no question of giving it [composing] up at that time. Never."²⁸ Fine's first daughter, Margaret, was born in 1943. Her second daughter, Nina, was born in 1948.

²⁵ Cody, 13.

²⁶ Andrea Olmstead, *Roger Sessions: A Biography* (New York: Routledge, 2008), 265.

²⁷ Leslie Jones, "The Solo Piano Music of Vivian Fine" (D.M.A. diss., University of Cincinnati, 1994), 71.

²⁸ Von Gunden, 25.

In 1948, Karp was named the head of the Art Department at the State Teacher's College in Montclair, New Jersey. The family left New York City for Montclair in order to stay together. In 1951, they moved again, this time to New Paltz, New York, following Karp's appointment as professor of art at the State University of New York in New Paltz. The moves to Montclair and New Paltz were isolating for Fine. She later admitted to feeling "cut off from the rest of the musical world."²⁹ These years also marked a creative lull for her. She continued to compose, but not nearly at the same rate as in her Chicago and New York years.³⁰ Her works were rarely performed, and then only at small state colleges.

In 1953, Fine became the music director for the Batsheva de Rothschild Foundation for Art and Sciences. The organization was created primarily to support Martha Graham, but also sponsored contemporary music concerts. As music director, Fine planned concert programs and chose grant recipients. Her connection with the foundation led to her first commission: *A Guide to the Life Expectancy of a Rose*, in 1956. The work, a partially staged miniature opera, was premiered in a concert series sponsored by the Rothschild Foundation, with staging by Graham.

Beginning in 1957, Fine's works began to receive more attention. Her scores were published by the American Composers Alliance as part of a Composers Facsimile Edition. This publication of her works led to an issue of the American Composers Alliance Bulletin in 1958 that highlighted her achievements. The issue includes an article

²⁹ Cody, 18.

³⁰ Cody, 294-296. Cody divides Fine's career into three periods, based solely on productivity: First Creative Explosion from 1927-1946, Mid-Life Interlude from 1946-1970, and Second Creative Explosion from 1970-1993.

by Doris Humphrey, praising Fine's work as a dance composer, as well as an article by Wallingford Riegger, championing her career. Humphrey describes Fine's "...uncanny sense of what to choose as sound and that *sine qua non* for dance composers, a complete understanding of body rhythms and dramatic timing."³¹ Riegger writes: "It is true that we are gradually overcoming our provincial attitude in regard to adulation of anything from abroad at the expense of the American product. Recognition, long overdue, of Vivian Fine's contribution would be another step in this direction."³²

In 1964, Fine was hired to teach part-time at Bennington College in Vermont. Although she had previous teaching experience, this was her first significant faculty appointment.³³ For five years, Fine travelled to Bennington from New Paltz, a one-hundred mile commute. In 1969, the family moved closer to Bennington and Fine began to teach full-time. According to Fine, the teaching philosophy at Bennington was very open: "At Bennington...you teach what you are. You don't teach a curriculum."³⁴

Fine's appointment to the Bennington faculty marked an important step in her career. Shortly after her elevation to full-time status, she entered her final creative spurt:

Yes, I'd say that I began to compose more, because for one thing, my compositions were automatically played here [at Bennington]. I didn't have to

³¹ Doris Humphrey, "Music for an American Dance," *Bulletin of American Composers Alliance* VIII, no. I (1958): 5.

³² Wallingford Riegger, "The Music of Vivian Fine," *Bulletin of American Composers Alliance* VIII, no. I (1958): 3.

³³ Fine taught piano from 1945-1948 at New York University, working mostly with education majors. She also taught the class "Materials of Music" for one semester at the Juilliard School in 1948. Her appointment at Bennington was likely a result of her acquaintance with several faculty members, including Henry Brant from the Young Composers' Group and Paul Boepple, a former colleague of Roger Sessions at the Dalcroze School. Fine also believed she was hired because "they wanted a woman." See Von Gunden, 70.

³⁴ "A Celebration of the Music of Vivian Fine," NPR program, produced by the International League of Women Composers, 1986.

shop around to find a place for them to be played....I had that situation where my works were going to be performed...and performances...give you energy and impetus.³⁵

Fine's music was being played frequently at Bennington, but elsewhere, her music was still little known. Tired of waiting for outside performance opportunities to come to her, Fine organized a concert of her works in New York City in 1973. She saw this as the biggest turning point in her career:

Things changed around in 1973 when I arranged a concert of my music in New York. That's what turned things around. It was reviewed in The [*New York Times*] by Donal Henahan. It was a laudatory review. From then on my career blossomed. At that time I decided I was not going to depend on other people to play my music. I would arrange it...I was sixty-years-old, and I decided I would take my career in my own hands, and it worked wonderfully.³⁶

After the success of her New York concert, commissions and awards began to mount up. Fine's achievements of the late 1970s include three grants from the National Endowment for the Arts for *Teisho* (1975), *Meeting for Equal Rights* (1975), and *Women in the Garden* (1977). Fine was gaining a reputation as a prominent woman composer. Her exploration of women's voting rights and artistic struggles, in *Meeting for Equal Rights* and *Women in the Garden*, respectively, brought her much appreciation from women's organizations. She was pleased with the attention and the increased performance opportunities offered by the burgeoning feminist movement, but she worried that she would be pigeonholed as a novelty, a composer of women's music only. In a 1975 interview, she complained: "There's often a kind of tokenism associated with what they do for women [composers]." Later in the same interview, she remarked:

³⁵ Cody, 20.

³⁶ Von Gunden, 92.

I never thought of myself as a woman composer and I wasn't referred to as a woman composer until fairly recently, which certainly I don't like. It is because you don't say men composers. I'm a composer who happens to be a woman...So I don't like this designation of woman composer, at all.³⁷

Fine soon began to receive more mainstream accolades. In 1980, she was awarded a Guggenheim Fellowship and was elected to the American Academy and Institute of Arts and Letters. In 1983, she became the recipient of the San Francisco Symphony's first major commission to a female composer. The work written for this commission, *Drama for Orchestra*, was runner-up for the Pulitzer Prize. This commission was a significant event. Fine had never been afforded the opportunity to write an orchestral work with assurance of a performance. In 1992, she commented:

Now women get performances by orchestras but for many years they didn't. I don't have any great orchestral works to perform, but I would probably have written them, undoubtedly would have written them. There's no question; you couldn't get a performance by a big orchestra. Forget it!³⁸

In 1987, Fine retired from Bennington to devote herself completely to composition. Although well into her seventies, she remained productive for six more years, writing fourteen works from 1988 to 1994. Her final completed work was the semi-autobiographical opera *Memoirs of Uliana Rooney* (1994), a reflection upon her experiences as an American woman composer in the 20th century. On March 20, 2000, Fine was killed in a car accident, leaving behind approximately 140 works written over almost 70 years.

An examination of Fine's career against the panorama of 20th-century American history reveals a number of intriguing correspondences. Her personal biography reads

³⁷ Fine, Harmeyer interview.

³⁸ Fine, Vercoe interview, 22.

like that of an Everywoman composer. Fine herself was aware of this phenomenon, as reflected in her final project, *Memoirs of Uliana Rooney*. The opera seamlessly incorporates strands from Fine's personal story into a universal narrative that illustrates the experiences of the 20th-century woman composer. Quotes from Ellen Taaffe Zwilich and Ruth Crawford underscore the universality.³⁹ At one point, Uliana wonders:

Now how do I make my mark as a composer,
amid the European greats,
the heavyweights?
“I have three huge handicaps:
I'm American, I'm a woman, and I'm alive.”⁴⁰

Of course, Fine's story is still very much that of a distinct individual, the story of a woman who was able to forge a strong sense of identity despite many obstacles. Throughout her career, she assumed a wide variety of roles, from dance pianist and new music performer to mother and wife, all without losing her primary artistic identity as a composer.

³⁹ Ellen Taaffe Zwilich was the first woman to earn a DMA in composition at the Juilliard School as well as the first woman composer to win the Pulitzer Prize.

⁴⁰ Sonya Friedman, *Memoirs of Uliana Rooney*, libretto, 1994. The first line originally read: “Now how do I screw up the courage to be a composer.” The quotation in the last line is credited to Ellen Taaffe Zwilich.

CHAPTER 3

WORKS AND STYLE

Vivian Fine's compositions can be divided into three primary style periods.¹ Her first period, from 1925 to 1933, was avant-garde, influenced by the ultra-modern idiom of Ruth Crawford. Her second period, from 1934 to 1945, was more conventional and tonally oriented, influenced by Roger Sessions and the musical atmosphere of the Depression and World War II. Fine's last period, from 1946 to 1994, fused characteristics of her first and second periods. She returned to the free atonality of her early years, but retained some traditional tonal and formal elements.

Fine had a clear sense of the evolution of her style:

From about 14 through 19, I did have a rather severely dissonant, atonal style. I didn't use 12-tone techniques; I doubt I even knew about them, but I was familiar with atonal music, as I said, and I was severe as only young people can be severe. Then, in the mid-30s, there was a great shift in almost everyone's music. Copland, for example, went from the modernism of his *Piano Variations* into his "American" style. It was part of a whole cultural and political manifestation, and my own music became quite tonal for a number of years...Then, in the mid-40s I turned to a style that was always anchored in some way to tonality, but not triadic tonality. I did admit a triad now and then, which would have been strictly forbidden in my earliest period!²

¹ Wallingford Riegger, "The Music of Vivian Fine," *Bulletin of American Composers Alliance* VIII, no. 1 (1958): 2-4. Fine's three style periods were first noted in this article by Riegger. In an interview with Leslie Jones in 1993, Fine agreed with Riegger's assessment. See Leslie Jones, "The Solo Piano Music of Vivian Fine" (D.M.A. diss., University of Cincinnati, 1994), 141.

² Vivian Fine, "A Conversation with Vivian Fine: Two Composers Talk Shop," interview by Elinor Armer, *Strings* V, no. 5 (March/April 1991): 73-78, <http://vivianfine.org/main/writings/interviews/I1talkshop.htm> (accessed 14 September 2009).

Through each of her style periods, Fine was always cognizant of changes in the musical world. She absorbed different ideas into her own idiom, but she herself was not a trend setter. Even in her avant-garde years, she was never as experimental as Ives, Varèse, or even Crawford. In later years, her continued interest in melody often set her apart as old-fashioned in a century during which pure noise became liberated as music in its own right. Although her music was not sufficiently radical for the vanguard, it was also not sufficiently conservative for a mainstream audience. In the words of her Bennington colleague, Henry Brant:

Vivian Fine's music does not fall into easily recognized categories. It does not exactly accord with the conventions of the concert-room, where formal musical devices and their manipulations are expected, nor to the theatre, where music, whether elaborate or modest, is expected to fulfill a role subordinate to drama...No two Fine pieces are alike either in subject matter or instrumentation; each new work appears to generate its own style appropriate to the subject, and there are no mannerisms which persist from work to work.³

Gunther Schuller made similar comments about Fine's style:

What's interesting about Vivian is that she is somewhat in this grand old American tradition of the maverick composers or the very independent or iconoclastic composers...And she has remained sort of clear of the mainstream, all the while producing very interesting music, what you might call difficult, complex, tough, thorny music, particularly in her early days...and you almost can't find its antecedents, you know, where it comes from. So she stayed clear of a lot of the sort of major trends and yet one can always see that she knows about them and she partakes of them, and then I guess it's sort of subsumed and it comes out very good Vivian Fine.⁴

³ Henry Brant, program notes for *Drama for Orchestra* by Vivian Fine, performed by the San Francisco Symphony, January 1983; quoted in "Selected Quotations," <http://www.vivianfine.com/main/writings.htm> (accessed 1 January 2010).

⁴ "A Celebration of the Music of Vivian Fine," NPR program, produced by the International League of Women Composers, 1986.

The indefinable nature of Fine's writing sets her apart from most American composers. Her style is not easily classified or labeled. Perhaps this is part of the reason why, despite the high level of craftsmanship and expressive force in her writing, she remains relatively unknown. In her examination of the creation of canons, Marcia J. Citron has noted: "Categorization groups like phenomena into the respective categories, but it also excludes those that do not fit."⁵ Since Fine's writing falls outside of traditional stylistic categories, she is easily overlooked.

Early Period (1925-1933)

As a teenager, Fine imitated the musical language of composers she admired. She was at first heavily influenced by late Scriabin. Around 1925, she wrote numerous short pieces for solo piano in what she termed "Scriabin Style." These works were never written down and are not part of her official catalog.⁶

As Fine became familiar with a wider range of composers, she began to write in an increasingly avant-garde style. Her greatest influences were the composers with whom she had the most direct contact while in Chicago: Ruth Crawford, Dane Rudhyar, and Imre Weiss Haus. Both Rudhyar and Weiss Haus were passionate advocates of the ultra-modern idiom and believed strongly in the future of atonality. Fine's works became increasingly dissonant. She later described her youthful approach to composition as uncompromising: "I would not allow a sense of tonality in my music. With the brashness

⁵ Marcia J. Citron, *Gender and the Musical Canon* (Urbana and Chicago: University of Illinois Press, 2000), 18.

⁶ Judith Cody, *Vivian Fine: A Bio-Bibliography*, Bio-Bibliographies in Music, adv. Donald L. Hixon, no. 88 (Westport, CT: Greenwood Press, 2002), 277.

of youth, I was very brash.”⁷ Henry Cowell’s comments about Fine’s earliest works reinforce this interpretation of her style: “When I first met Vivian Fine she was a Chicago girl of seventeen, writing in the grimmest of dissonant styles. She had developed a technique for elimination of concord that gave her work an angular, unladylike manner.”⁸ The first mature works in Fine’s catalog, *Solo for Oboe* (1929) and *Four Pieces for Two Flutes* (1930), are both written in a dissonant manner, with jagged melodic writing.⁹

Four Polyphonic Pieces for Piano (1931-1932) displays Fine’s interest in a contrapuntal approach to composition. The work is filled with examples of imitative counterpoint like canons and inventions. This early interest in combining horizontal lines rather than vertical events remained with Fine for her entire career. She noted this herself: “[An] element that has remained constant in my music is its principally contrapuntal, linear approach. The harmonies fall where they fall; I hear them, but I rarely start out with a harmonic scheme.”¹⁰ Fine’s interest in counterpoint reflects the influence of Crawford and Cowell. Much of Crawford’s writing shows an interest in layering independent melodies to create a texture of dissonant counterpoint.¹¹ Cowell discusses dissonant counterpoint in his musical treatise, *New Musical Resources*. In the

⁷ Vivian Fine, “Seventy Years of Composing: An Interview with Vivian Fine,” interview by Leslie Jones, *Contemporary Music Review* 16, pts. 1-2 (1997): 23.

⁸ Janet Nichols, “Vivian Fine (1913-),” in *Women Music Makers: An Introduction to Women Composers* (New York: Walker and Company, 1992), 136. Cowell’s remark reflects the traditional expectation of lyricism and consonance from female composers.

⁹ Heidi Von Gunden, *The Music of Vivian Fine* (Lanham, MD: Scarecrow Press, Inc., 1999), 7.

¹⁰ Fine, Armer interview.

¹¹ Joseph N. Straus, *The Music of Ruth Crawford Seeger*, *Music in the Twentieth Century*, ed. Arnold Whittall (Cambridge: University of Cambridge Press, 1995), 80-93.

early 1930s, he frequently urged Vivian to study dissonant counterpoint to improve her technique.¹²

Fine wrote little for the cello in her first period, using the instrument only as part of a string trio in 1930 and a string quartet in 1933. In the latter work, *Four Songs*, the string quartet is joined by a mezzo-soprano, and the cello has a limited role. *Four Songs* is the first of many works in which Fine combines a singer with strings, and reveals an interest in vocal rather than percussive writing for string instruments.

Fine naturally felt most comfortable writing for her own instrument, the piano, but felt at ease with string writing as well because of her sister Adelaide.

I first became acquainted with string sound when I heard my sister Adelaide practicing. She's three years older than I, and by the time I was five, she was studying violin. This early experience of hearing someone practice the violin was critical....I remember all those etudes for violin. It made me comfortable with string-writing for life.¹³

Fine learned a more modern string idiom through score study. Her Trio for Violin, Viola and Cello (1930) was written after studying string trios by Schoenberg and Hindemith.¹⁴ The language of the trio is brash and energetic, reminiscent of Bartok's writing for strings.

Fine's Sonatina for Violin and Piano (1930) was influenced by Crawford and Carlos Chavez:

I heard [Ruth Crawford's] Violin Sonata no later than 1927, when I was 14 years old. It made a great impression on me, especially her freedom with string writing. I realize now that this sonata was influential, in that it gave me an idea of another

¹² Von Gunden, 15.

¹³ Fine, Armer interview.

¹⁴ Von Gunden, 10.

kind of string sound besides the classical one, both in expression and technique... As a young composer I had to find my own way writing for instruments other than piano, because I didn't have the opportunity to hear my compositions played. Later, when I was 17, I did hear a piece of mine for violin and piano performed at a student concert in Chicago; I think it was influenced by the very fine and somewhat neglected Sonatina by Carlos Chavez...Both these works gave me a concept of modern string writing and the freedom to compose in a new way.¹⁵

All of these early works, with the exception of the Sonatina for Violin and Piano, are still listed in Fine's catalog.¹⁶ Fine never withdrew them, later remarking: "There's something in the early compositions that's very intriguing because they are so entirely intuitive."¹⁷ Fine did not develop what she termed "craft" until her middle period.

Middle Period (1934-1945)

In 1934, Fine began to study with Roger Sessions. At first, she learned the fundamentals of tonal harmony through four-part exercises and other conventional means. Apart from a few incidental dance pieces, she wrote no new works until 1937, focusing on building a stronger academic understanding of music. When she began writing again, her idiom was much more tonal, with a smoothness of melodic writing that she would have avoided in her contrarian youth.

Not all of the changes in Fine's style can be attributed to her work with Sessions. She was also influenced by the more conservative atmosphere of the Depression:

...a whole new climate had set in, as far as the avant-garde. It was the end of the avant-garde really, the end of an era...It was just not a propitious time for

¹⁵ Fine, Armer interview.

¹⁶ Official catalog taken from vivianfine.com.

¹⁷ Von Gunden, 35.

experimental music, and I stopped writing experimental music, and began to write much more conventional music.¹⁸

In later years, she would acknowledge that she lost her personal voice during this period. She was always appreciative of Sessions' teaching, but saw her period of traditional study as a double-edged sword:

There's something good about receiving a systematic education....It enlarges you, it give you a certain craft, a certain skill...There was something less original about the compositions that I wrote when I began to write tonal music. The others were quite original. But whether I could have continued in this way, I don't know...it enabled me to have a mastery of writing eventually.¹⁹

The most notable pieces from Fine's middle period include *Race of Life* (1937), a dance score for Doris Humphrey; *Four Elizabethan Songs* (1938) for soprano and piano; and *Suite in E-Flat Major* (1940) for solo piano. The *Lyric Piece* for Violoncello and Piano (1937, rev. 1946) also dates from this middle period. It is Fine's first work for cello and piano, and the only work written between 1934 and 1945 that features the cello in a prominent role. The *Sonatina* for Oboe and Piano (1939) was arranged by Fine for cello and piano, but no copy of the arrangement has survived, and there is no indication that the work was ever performed with the change in instrumentation.²⁰

Until the mid-1940s, Fine wrote only small chamber works or solo pieces that she felt had a chance of being performed. In 1944, she decided to compose a larger work, *Concertante* for Piano and Orchestra, as a challenge for herself, although she had no illusions that it would be played.

¹⁸ Vivian Fine, interview by Francis Harmeyer, 28 June 1975, interview 50 a-b, transcript, American Music Series, Yale University Oral History Collection, School of Music, New Haven, CT.

¹⁹ Cody, 14.

²⁰ Von Gunden, 64.

That was a big step forward for me. It was a tonal work, that's true, but it was the first time I had been able to write a long work. I hadn't been able to write a longer work...After I had written that I thought I had accomplished something very important in my composing career.²¹

Fine credited Sessions with giving her the tools to create larger, more coherent formal structures. She remarked: "Perhaps what I learned from Sessions can be described as a greater awareness of consistent musical thought. This was part of what I perceived as his overwhelming musical intellect and knowledge."²²

Late Period (1946-1994)

Fine's last period spans almost half a century. Naturally, her style underwent changes during this time, often corresponding with changes in her lifestyle. Her initial move away from New York City coincided with a transitional period (1946-1963) during which she searched for a way to combine the compositional control she had learned from Sessions with the freedom of expression from her youth. During her first decade of teaching at Bennington (1964-1975), she became more confident in her voice and began experimenting with greater degrees of complexity. In her next decade at Bennington (1976-1987), she simplified her idiom, and began to reference other composers within her writing. After her retirement from Bennington in 1987, she was increasingly drawn to projects that revisited her past, reworking old material into new forms.

Throughout this last period, Fine maintained a language that combined aspects of tonality with more avant-garde writing. She would later remark: "I don't think of myself

²¹ Cody, 16.

²² Von Gunden, 25.

as an atonal composer or as a tonal composer.”²³ Instead, she preferred to view her style as something that transcended intellectual classification: “...I think my approach to music has always been humanistic-human feelings are very important to me. I am also tremendously interested in the structure and the intellectual aspects of music but the music must convey a human message.”²⁴

Transitional period (1946-1963)

The Capriccio for Oboe and String Trio, written in 1946, signaled the beginning of a new stage in Fine’s writing. In this work, Fine eliminates key signatures and begins to use dissonance more freely, although not to the extent of her avant-garde years.²⁵ In subsequent works written during this period, Fine continually reinvents her voice, experimenting with a wide range of ideas. In Chaconne (1947), a work for solo piano, she uses a 12-tone row as the ground bass. In the Divertimento for Violoncello and Percussion (1951), she writes for a new combination of instruments. Variations for Harp (1953) is a foray into neo-classical writing.²⁶ Duo for Flute and Viola (1961) plays with rhythmic complexity; it is written without bar-lines and features the use of metric modulation.²⁷

The Fantasy for Cello and Piano (1962) is typical of this period in Fine’s career. Like the above works, it explores an alternative method of composition. Fine

²³ “Celebration.”

²⁴ Jane Weiner Le Page, *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*, vol. 2. (Metuchen, NJ: Scarecrow Press, 1988), 89.

²⁵ Von Gunden, 48.

²⁶ *Ibid.*, 56.

²⁷ *Ibid.*, 68. Metric modulation is a technique developed by Elliot Carter in which an ongoing rhythmic figure smooths the transition from one tempo to another.

experiments with the free development of motives, a change from her normal preoccupation with contrapuntal tools like canon and inversion. The idiom was not one that she chose to return to in later years.

The most significant work from this transitional period was *A Guide to the Life Expectancy of a Rose* (1956), a semi-staged scene for soprano, tenor, flute, violin, clarinet, cello, and harp. The work is a precursor to Fine's chamber operas *Women in the Garden* and *The Memoirs of Uliana Rooney*. In *A Guide to the Life Expectancy of a Rose*, Fine sets the text of a gardening article from the *New York Times*, written by S.R. Tilley. Her setting treats Tilley's discussion of the growth of roses as a metaphor for the growth of human relationships.

Fine's transitional period was not very productive. Moving away from New York City and raising two young children took a toll on her creativity. Although she had the freedom to test out a wide range of ideas, few of those ideas inspired her to move down a focused path. It was not until she began teaching at Bennington that she was able to regain the purpose that drove her in her early years.

Bennington period (1964-1987)

Fine's arrival at Bennington was an important turning point in her writing for the cello. George Finckel, a member of the cello faculty, inspired her to write more frequently for the instrument, and to view the instrument as a strong lyrical voice. Works written for Finckel include the Chamber Concerto for Cello and Six Instruments (1966). The Chamber Concerto is an adaptation of a cantata that Fine never completed. The cello

assumes the role of the vocal soloist.²⁸ Finckel also influenced Fine by introducing her to the sonic possibilities of the cello quartet. After hearing Finckel's students play Bach chorales together to practice intonation and sound production, Fine used a cello quartet in one of her most important works, the *Missa Brevis* (1972), written for four cellos and taped voice.²⁹

The *Missa Brevis* is one of a number of works written by Fine between 1967 and 1975 that layers independent lines in intricate polyphony. The four cellos frequently play in canon while the taped vocal line, sung by Jan de Gaetani, is layered upon itself. This layering trend is related to Fine's lifelong interest in contrapuntal textures, although in this period she takes her counterpoint to new levels of complexity. Some of her writing is reminiscent of Ligeti's micro-polyphony, made up of a dense counterpoint in which individual lines are impossible to distinguish. Works besides *Missa Brevis* that employ complicated layering include Quintet for Trumpet, String Trio and Harp (1967), *Sounds of the Nightingale* (1971), and *Meeting for Equal Rights* (1975).³⁰

Meeting for Equal Rights is the most elaborate of Fine's layering works. The cantata explores the thoughts and emotions of participants in an 1866 meeting for equal rights. Prominent historical figures, including Elizabeth Cady Stanton and Frederick Douglass, argue about the issue of voting rights for women in light of the passage of the Civil Rights Act, which granted voting rights to black men. Fine uses three opposing

²⁸ Ibid., 76.

²⁹ Ibid., 89.

³⁰ Ibid., 78, 85, 95.

choral and instrumental groups, requiring three separate conductors, to represent the opposing viewpoints at the meeting.

After the complexity of *Meeting for Equal Rights*, Fine shifted to a simplified idiom for her next work, *Romantic Ode* (1976), written for string orchestra with solo violin, viola, and cello. The work focuses on lyrical lines in transparent textures and utilizes none of the complicated layering that had been so prominent in most of Fine's preceding works.³¹ The simplicity of *Romantic Ode* heralded the start of a new style of writing during Fine's later years at Bennington. As she gained more renown as a composer, she began to feel more comfortable with convention. She no longer felt the need to fight tradition that had characterized her early years or the desire to impress with complexity that had characterized her writing since the end of World War II. She had earlier bowed to convention during her middle period at the cost of her personal voice, but in her later years she was able to incorporate tradition without sacrificing her own style.

Once over the anxiety of influence, Fine began to actively combine her idiom with that of other composers. She never relied purely on quotation, instead always altering the idiom of others to fit her own style. In *Momenti* (1978), written for solo piano, she appropriates Schubertian gestures. She describes the combination of her music and Schubert's in the following way: "The language is not Schubert, but some of the motifs and tiny bits of thematic material will come from Schubert. But it's as if it's been refracted in a kaleidoscope."³²

³¹ Ibid., 98.

³² "Celebration."

Fine's comments on *Momenti* shed light on several works from this period that also refer explicitly to other composers. *Lieder for Viola and Piano* (1978) shows the influence of Schubert and Wolf songs. The Trio for Violin, Cello, and Piano (1980) incorporates material from Ravel's piano trio. Fine's Sonata for Violoncello and Piano (1986) is also part of this trend. Like the piano trio, the cello sonata is inspired by a specific work: Debussy's Sonata for Violoncello and Piano (1915). Fine uses brief quotations from the Debussy sonata as well as textures and phrase structures that are reminiscent of Debussy's writing.

Fine's chamber opera, *Women in the Garden* (1977), does not use another composer or work as a model, but does demonstrate the relative simplicity of Fine's works after *Meeting for Equal Rights*. A reduced ensemble of five singers and nine instruments allows Fine to set her texts clearly. *Women in the Garden* is primarily a philosophical opera, not plot-driven. The characters--Isadora Duncan, Virginia Woolf, Emily Dickinson, and Gertrude Stein--meditate on being women and being artists, but do not interact with one another.

Drama for Orchestra (1983) is Fine's most successful work from this period. The runner-up for the Pulitzer Prize in 1983, it is inspired by five Edvard Munch paintings, including his most famous work, *The Scream*. In *Drama for Orchestra*, Fine was able to write for a professional orchestra for the first time, and she took full advantage of her newfound resources: "Early on, I was conferring with John Adams, the composer in residence, about whether I should have four trumpets or two trumpets or how many

french horns and so forth, and he said to me: ‘We have all that... Why don’t you go for broke?’ And so I did.”³³

Final years (1988-1994)

After retiring from Bennington in 1987, Fine began recycling old works into new forms. She had previously rescored a few of her works, notably *Race of Life* and *Drama for Orchestra*, but in her last years she began to reuse material on a regular basis. When asked in an interview about cannibalizing her own pieces, she responded that she did not find recycling to be problematic, as most of her pieces were only ever heard once.³⁴ Chamber works with cello from her last years which include significant reworking of old material include *Songs and Arias* (1990), *Hymns* (1991), *Canciones y Danzas* (1991), and *Canticles from the Other Side of the River* (1993).³⁵

In the opera *Memoirs of Uliana Rooney* (1994), Fine’s last completed work, the appearance of recycled musical material throughout the opera supports the semi-autobiographical nature of the work. Like Fine, the title character is a composer whose career spans the twentieth century. She deals with uncertainty about her career during the Depression and struggles to be taken seriously as a woman in a male-dominated field. Fine incorporates excerpts of works from each period of her life, including *Four Polyphonic Pieces for Piano* from her early period, *Race of Life* from her middle period, and *Romantic Ode* from her last period. *Memoirs* cleverly sums up Fine’s career,

³³ Ibid.

³⁴ Von Gunden, 142.

³⁵ Ibid.

showing her development as a composer against the historical background of the 20th century.

Written over the course of nearly 70 years, Fine's works show a tremendous diversity. Her catalog represents a wide range of genres, both vocal and instrumental. Her style is equally varied, reflecting the multiplicity of 20th-century musical writing. A letter from Crawford to Fine, written in 1931, describes the compositional ideal toward which Fine likely aspired:

...dissonant music, having rushed to the extreme of dissonance as a reaction from romanticism, will yet find the great composer who will mould from a *mixture* of consonance and dissonance a great music which is not only dryly intellectual, as most dissonant music has been so far, but carrying also a deep simplicity-emotion, if we want to use the word-which will link it with the *people* as with the intellectuals.³⁶

This quote describes the qualities of Fine's most successful writing, well-constructed yet moving, using a mixture of tonal and atonal elements. Although her language is often challenging, it is capable of capturing the full range of human experience.

³⁶ Ruth Crawford to Vivian Fine, 26 January 1931, in *Music in the USA: A Documentary Companion*, ed. Judith Tick (New York: Oxford University Press, 2008), 451.

CHAPTER 4

THE LYRIC PIECE FOR VIOLONCELLO AND PIANO

Fine's *Lyric Piece for Violoncello and Piano* (1937, rev. 1946) is a very minor work in her catalog, but it is her first work for cello and piano and the only precursor to the more substantial and significant *Fantasy for Cello and Piano* and *Sonata for Violoncello and Piano*. There is no record of any performance of the work before 1972, when the piece was performed at Bennington in an arrangement for violoncello and string quartet. The score to this arrangement is unavailable.¹

When asked in 1997 to identify works from her middle period that best represented her style at the time, Fine made the following comments:

The ballet *Race of Life* [1937], for Doris Humphrey, and the *Four Elizabethan Songs* [1938] were written during this period, and I still like those. Also, the *Suite in E-flat Major* [1940] for solo piano. I still think they show that they are compositions, not just glib exercises in tonality.²

The *Lyric Piece* may be one of the "glib exercises in tonality" to which Fine refers, but her reworking of the material for performance in 1972 indicates that she felt the work had some merit.

¹ Fine's daughter, Peggy Karp, who is in possession of most of her mother's scores, was not aware of the existence of this work in any form. Judith Cody lists both works and a record of the 1972 performance in her catalog of Fine's complete works. The cello and piano score was first published in 1946 by Independent Music Publishers. It was also published in 1957 by the American Composers Alliance as part of a Composers Facsimile Edition. The cello and string quartet score is possibly in the archives of the Library of Congress, but is currently unavailable to the public.

² Vivian Fine, "Seventy Years of Composing: An Interview with Vivian Fine," interview by Leslie Jones, *Contemporary Music Review* 16, pts. 1-2 (1997): 24.

The Lyric Piece bears many of the more conservative traits of Fine's middle period. During this period, Fine utilized tonal structures for the first time and abandoned the more complex rhythms and uneven melodies of her avant-garde works. The Lyric Piece is in A major, retains a single meter throughout, and features a great deal of step-wise melodic motion. Fine injects some of her own personality into the work through the use of free counterpoint. The counterpoint results in some triads and suggests different key centers, but the composition is not a series of vertical tonal progressions. As in earlier avant-garde works, such as *Four Polyphonic Pieces for Piano* (1931-1932), Fine concentrates her attention on the interweaving of separate melodic voices.

Fine establishes the contrapuntal focus from the beginning of the work. The cello starts alone, playing a long, lilting melody. When the piano enters in measure 7, it does not function as harmonic support, but instead plays a countermelody. Fine emphasizes the independence of both voices by using overlapping entrances. In measure 11, the piano cadences, but the cello continues, unaffected. When the piano reenters in measure 12, the cello is still in the middle of its melodic line (Example 4.1).

The Lyric Piece consists of three through-composed sections. The first section (mm. 1-19) is expository, and uses A major as the key center. The middle section (mm. 19-36) is more developmental, and moves briefly through C-sharp major to F-sharp major, coming to a climax in measures 35 through 36. The final section (mm. 37-53) returns to A major and ends with an A major triad. Although the ending is tonally unambiguous, Fine's use of key centers is generally obscured by the counterpoint, the addition of chromatic pitches, and the lack of a traditional harmonic progression.

Example 4.1. Fine, Lyric Piece for Violoncello and Piano, mm. 6-12

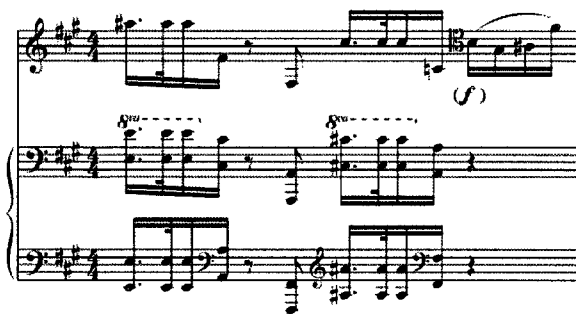
Fine uses different textures to mark different moments of form. Between measures 19 and 21, the piano and cello engage in a clear moment of imitative polyphony (Example 4.2). This shift away from free counterpoint emphasizes the harmonic movement away from A as a key center. The piano melody first emphasizes the pitch C-sharp, and suggests the phrygian mode before creating a sense of C-sharp major at the end of measure 22. The C-sharp major acts as a dominant to F-sharp major, which becomes the key center for the next section of the work.

Example 4.2. Fine, Lyric Piece for Violoncello, mm. 19-21



Fine also uses textural change to highlight the climax of the piece. In measure 35, the piano and cello play in rhythmic unison (Example 4.3). This is not the first time that they play together, but it is the longest period of rhythmic unison in the entire piece. After the continuous counterpoint of the previous 34 bars, the moment of simultaneous playing creates a clear climax.

Example 4.3. Fine, Lyric Piece for Violoncello and Piano, m. 35



Other textural highlights of the Lyric Piece include a melodic solo for the cello against bare octaves in the piano (Example 4.4) and a series of imitative rhythmic entrances between the instruments that culminate with an augmented form of the theme in the cello (Example 4.5). In the first example, Fine uses the simpler texture to

transition back to the tonic. In the second example, the series of imitative entrances build to a subtle arrival at the tonic when the cello begins playing in augmentation.

Example 4.4. Fine, Lyric Piece for Violoncello and Piano, mm. 37-39

Example 4.4 shows a musical score for measures 37-39 of the 'Fine, Lyric Piece for Violoncello and Piano'. The Violoncello part (top staff) plays a melodic line with eighth and sixteenth notes. The Piano part (bottom staff) provides a harmonic accompaniment with a piano (*p*) dynamic marking.

Example 4.5. Fine, Lyric Piece for Violoncello and Piano, mm. 43-49

Example 4.5 shows a musical score for measures 43-49 of the 'Fine, Lyric Piece for Violoncello and Piano'. The Violoncello part (top staff) plays a melodic line with eighth and sixteenth notes. The Piano part (bottom staff) provides a harmonic accompaniment with an expressive (*express.*) dynamic marking.

The Lyric Piece is built on several clear rhythmic motives. The opening cello line contains three different rhythmic ideas. It begins with a dotted figure, follows with a syncopated figure, and continues with a slurred eighth-note and sixteenth-note figure that results in isolated pairs of pitches (Example 4.6). Most of the rhythmic material that follows is derived from these three figures.

Example 4.6. Fine, Lyric Piece for Violoncello and Piano, cello line, m. 1



Fine also uses repeated melodic ideas to create unity. The opening melodic figure consists of the tonic pitch repeated three times, followed at first by neighbor tones and then a perfect fifth. This melodic idea reappears in measures 19 through 20, measure 23, and measure 46 (in augmentation). Fine repeats a different extended melodic idea in measures 15 through 17. The cello melody in these measures is identical to that of measures 4 through 6.

In comparison to her later works for cello and piano, the Lyric Piece is constrained and somewhat generic. Nevertheless, some similarities in approach can be seen, mostly in Fine's approach to texture. In the Lyric Piece, Fine gives both instruments equal roles. This is an unusual compositional strategy for a composer who is a pianist, especially a virtuosic pianist like Fine, and results in some unexpectedly spare writing in the piano. Both the Fantasy and Sonata continue this equal partnership.

The Lyric Piece also highlights Fine's expressive approach to writing for string instruments. Unlike other 20th-century composers, she never became interested in percussive string effects like Bartók pizzicato or *col legno*.³ Her conservative, lyrical approach to string writing is unsurprising in the tonal and traditional Lyric Piece, but it is also a feature of the more adventurous Fantasy and Sonata. Although the Lyric Piece does not represent Fine's mature style, it reveals certain compositional techniques that Fine used throughout her career. These style markers--contrapuntal construction, sparseness of texture, and lyrical string writing--are a consistent feature in her works.

³ Bartók pizzicato involves plucking the string so that it snaps against the fingerboard.

CHAPTER 5

THE FANTASY FOR CELLO AND PIANO

Fine composed the Fantasy for Cello and Piano in 1962, during her period of creative isolation in New Paltz, New York. Cellist John Thurman and pianist Robert Guralnick gave the premiere performance in 1970 at Carnegie Hall as part of a concert of music by women composers. Maxine Neuman and Joan Stein released the first and only commercial recording of the work on Opus One Records.¹ The Fantasy was well received at its premiere. Marion Morrey Richter praised the composition as a “strongly structured work...of power and originality.”² A performance in 1975 by Neuman and Stein prompted the response: “A pleasure to think about...a joy to listen to... contemporary music that you don’t have to kid yourself into liking.”³

Fine describes the Fantasy in the following way: “The idiom is a kind of musical abstract expressionism: dramatic contrasts grow out of materials stated at the outset,

¹ The recording by Neuman and Stein is no longer commercially available, but it can be found on a demo CD from Fine’s official website: www.vivianfine.com. The piano score and the cello part can also be obtained through this site.

² Marion Morrey Richter, “1970 NFMC Parade Concert in New York,” *Music Clubs Magazine* 49, no. 4 (Spring 1970): 14; quoted in Leslie Jones, “The Solo Piano Music of Vivian Fine” (D.M.A. diss., University of Cincinnati, 1994), 173.

³ David Spengler, “Walden Defies Music’s Gravity,” Bergen County, NJ: *The Record*, 3 November 1975; quoted in Judith Cody, *Vivian Fine: A Bio-Bibliography*, Bio-Bibliographies in Music, adv. Donald L. Hixon, no. 88 (Westport, CT: Greenwood Press, 2002), 157.

developed with lyrical freedom combined with a degree of composerly rigor.”⁴ Fine also stresses that “there are no themes or motives, the musical material evolving freely.”⁵

In her survey of Fine’s music, Heidi Von Gunden makes the following observations about Fine’s description of the Fantasy:

Rarely does Fine make such a statement about her music, but this one shows she realizes that her early severe modernistic style had evolved to an abstract expressionism, allowing her complete aural freedom, which she expresses as a “fantasy,” a new term in her catalog.⁶

Von Gunden also notes that Fine’s use of development to create form is unusual.⁷ Fine preferred to use the serial techniques of retrograde and inversion in her composition.

Fine asserts that the Fantasy is a work with no central motives or themes. While this statement might be interpreted as a clever disclaimer, a way of excusing or justifying a lack of musical coherence, in actuality the work is not devoid of musical sense. In fact, Fine’s insistence that the Fantasy has no motives or themes is misleading. A more accurate description would be that there are motives and themes, but they are not developed in a traditional way. Traditional thematic development reinforces form, creating a narrative structure in which the composer introduces subjects, submits them to alteration and conflict, and then allows them to find resolution. In the Fantasy, Fine does not develop motives in this progressive manner. Instead, her transformation of ideas can be likened to a stream of consciousness.

⁴ Vivian Fine, preface to “Fantasy for Cello and Piano,” score, 1962; quoted in Heidi Von Gunden, *The Music of Vivian Fine* (Lanham, MD: Scarecrow Press, Inc., 1999), 68. According to Von Gunden, this note by the composer appeared in the preface to the original, unpublished manuscript.

⁵ Richter, 14.

⁶ Von Gunden, 68.

⁷ Ibid., 69.

Fine's denial of themes and motives was likely directed at those who would criticize a lack of clear, audible motivic organization. Like other works written during Fine's transitional period between New York and Bennington, the *Fantasy* is experimental. It represents an attempt to wed the more intuitive, organic organization of her youthful avant-garde works with the strength of formal structure she learned from Sessions. The result is a piece that strikes out in a new direction.

Formal unity

Although the *Fantasy* lacks traditional motivic development, Fine achieves a certain degree of unity by creating a clear large-scale form. The *Fantasy* consists of five through-composed sections played without pause:

- A: Slow (ca. quarter note=58), m. 1-24, 1:54
- B: Allegro (quarter note=126), m. 25-98, 1:32
- C: Adagio (quarter note=46), m. 99-141, 2:50
- D: Presto (quarter note=92), m. 142-186, 1:30
- E: Lento molto (quarter note=50), m. 188-200, 1:36⁸

Fine gives each section its own identity without sacrificing the unity of the whole. Each section has its own character and its own internal consistency of rhythmic and melodic gesture, but also combines with the other sections to create an effective arch form. The arch structure is supported by performance timings. The C section, almost one full minute longer than any other section, serves as the emotional center. The B and D sections, both lively in character, are approximately the same length and serve to balance one another. The A and E sections also balance one another, although the E

⁸ Timings are taken from the commercial recording by Maxine Neuman and Joan Stein on Opus One Records.

section is somewhat shorter. The divisions between sections are marked with double bars, but one instrument always ties over, allowing the music to develop continuously.

A section (mm. 1-24)

The opening section provides an evocative start while leaving room for development. The internal form is a clear dramatic arc consisting of three phrases. Fine uses several character indications to ensure a sense of building tension that erupts then relaxes. The music begins with “serene intensity,” builds to a “powerful” climax, then subsides into a “molto tranquillo” and “dolce” final section.

Fine uses a variety of musical elements to support the phrase development of the A section, including harmony, texture, and articulation. In the opening phrase (p. 110, mm. 1-6), the piano harmony begins with two chords comprised of seconds.⁹ Each chord consists of two distinct pitch classes played in different registers: the first chord uses E and F-natural; the second uses E and F-sharp. The E is also doubled in the cello, creating an opening that is harmonically and texturally bare. The dissonance of the seconds combined with the rhythmic punctuation of the piano chords and the sustained E in the cello produces a suppressed tension. The remainder of the first phrase maintains that tension with a slowly moving, legato solo cello line. The piano provides a small cadence in measures 5 and 6. The major second between F-sharp and G-sharp in the bass moves down to a major second between F-natural and G-natural, resulting in a sense of closure through voice-leading. The final sonority also suggests the most consonant harmony so far: a D-minor triad with an added G-natural.

⁹ Page numbers in this chapter refer the reader to Appendix 1, the complete score for the Fantasy.

The next phrase (p. 110, mm. 7-16) begins with the same feeling of containment as the first phrase, but quickly becomes more complicated in harmony and texture. The chords in the piano become clusters of seconds, including tetrachord [0124] in measures 9 and 10. The harmonic rhythm increases from one chord per bar to at least two per bar. This increase in harmonic rhythm contributes to a more active texture as a sharply articulated cello line alternates quickly with accented punctuation in the piano (mm. 10-12). The final measures of the phrase provide a smooth transition to the final phrase, introducing the first lyrical line in the piano (mm. 14-15).

In the final phrase (p. 111, mm. 17-24), Fine uses lyrical counterpoint and consonant harmonies to support the feeling of released tension after the turbulence of the second phrase. Instead of short interjections, the piano plays long slurred lines, becoming an equal partner to the cello. By the end of the phrase (mm. 23-24), the piano even becomes the dominant voice in the counterpoint, with more rhythmic interest and a higher register than the cello. The harmonic intervals in the piano also become steadily more consonant throughout the final phrase. Prominent seconds are played near the beginning of the phrase (m. 18), but in the last measures (mm. 20-24) most of the harmonic intervals are major and minor sixths.

B section (mm. 25-98)

The B section is the most loosely structured of the Fantasy. In contrast to the A section, its overall character comes from quick changes of texture and rhythmic momentum. The A section develops slowly, with fluid transitions from phrase to phrase.

The B section is unpredictable in its progression. The development of material happens at a much quicker pace and in more widely divergent directions.

The B section is loosely comprised of three main subdivisions. The first two subdivisions end with the same climactic build-up, clearly marking the form (Examples 5.1 and 5.2). The distinctive rhythmic profile of these measures, a combination of cross-rhythms and syncopations, ensures that they will serve as strong structural markers. The texture at these moments is also very striking. One instrument plays a pedal of accented harmonic seconds while the other plays a fluid upward gesture. The piano line in measures 66 to 69 is especially memorable as it switches from a quintuplet to a sextuplet, followed by a septuplet and an octuplet.

Example 5.1. Fine, Fantasy for Cello and Piano, mm. 40-44

The musical score for Example 5.1, measures 40-44, is presented in 3/4 time. The cello part (top staff) begins with a whole rest in measure 40. In measure 41, it starts with a quarter note G2, followed by eighth notes A2, B2, and C3, all with accents. Measure 42 features a quintuplet of eighth notes: B2, A2, G2, F2, and E2, with an accent. Measure 43 continues with a sextuplet of eighth notes: D2, C2, B1, A1, G1, and F1, with an accent. Measure 44 concludes with a final chord of G1, F1, and E1, marked 'molto f'. The piano part (bottom staves) provides a continuous eighth-note accompaniment with accents throughout. The right hand of the piano plays a series of eighth notes, while the left hand plays a similar pattern. The piece ends with a tremolo and a final chord marked 'trem.' and 'f molto'.

Example 5.2. Fine, *Fantasy for Cello and Piano*, mm. 65-69

Within each subdivision, Fine alters textures quickly. The cello line at the opening of the B section begins with a melodic tremolo that recurs sporadically throughout the first fifteen bars. It is interrupted by clipped sixteenth notes (mm. 28-29) as well as two interjections of a con brio melody (mm. 34-35 and mm. 38-39). The piano line also changes frequently, playing no more than two bars in a row of any figure. The changes in both instruments are unexpected, but Fine maintains a sense of continuous development by repeating certain material. The recurrence of the tremolo and con brio melodic fragments in the cello is one example of this. In the piano, quintuplet figures from measures 31 to 33 are repeated in measure 39. The piano also plays chordal seconds in measures 34 to 35 that recall the A section, contributing to a sense of consistent development across sectional boundaries.

C section (mm. 99-141)

The C section is more stable than the B section and returns to the lyricism of the opening. The first measures of the section (mm. 99-100) subtly recall the first measures of the entire work. In both places, the cello sustains a single pitch while the piano repeats

the same motive twice, with only a small change of pitch. At the end of C (mm. 138-141), Fine quotes the opening cello line verbatim, further reinforcing the connection to A. This reappearance of the opening melodic line is unexpected and provides a good example of Fine's non-linear thematic development.

Although C is linked to A, the sense of return is outweighed by a sense of continued development. Fine alludes to the lyrical material of A, but she is more interested in exploring further possibilities than in providing balance. The first phrase and last phrase of C are different from the rest of the section, providing a stable frame for the more developmental measures within.

In the contrasting middle portion of C (mm. 107-137), Fine creates a fluid, developmental atmosphere with increasing levels of rhythmic ambiguity. The section begins in 6/8, but Fine uses hemiola to create a sense of 3/4 from measures 115 to 118. Syncopations and cross-rhythms are also introduced in these measures, further blurring the metrical impulses.

These subtle rhythmic ambiguities lead to one of the most memorable moments of the entire Fantasy: a passage in which repeating rhythmic patterns are disguised by a lack of clear metric division (Example 5.3). This rhythmic structure combines with an unusual texture of trills and pizzicati to convey a feeling of timelessness. In measure 121, both instruments trill together, suspending any regular sense of motion. When the cello begins again, it is in 5/8. Although it plays a consistent rhythmic pattern for seven measures, a clear sense of meter is not established. The asymmetric meter is naturally unstable, and made more irregular by the rests in the pizzicato line and continued trills in

both instruments. The piano line that enters in measure 124 supports the feeling of timelessness. Like the cello, the piano plays a repeating rhythmic figure for a few bars (mm. 124-126), but the regularity is hidden by the asymmetric meter. Further complicating the rhythmic texture, the cello and piano play different divisions of each measure. The cello divides the beats of its 5/8 measures into groups of 3+2 or 2+3. The piano divides its beats into groups of 4+1 or 1+4. Again, even these groups are obscured by cross-rhythms and the lack of simultaneous downbeats in both instruments. The overall effect is of two lines in different meters, neither one of which is strong enough to create a steady sense of pulse.

Example 5.3. Fine, *Fantasy for Cello and Piano*, mm. 122-127

D section (mm. 142-186)

The D section, like the B section, is through-composed. Its form is marked by the periodic repetition of its opening material: a distinctive passage of slurred sixteenth notes in unusual groupings (Example 5.4). Fine writes the opening in 4/4, but the slurred groups of two or three sixteenth notes create a sense of 16/16 with asymmetric divisions of the bar. The asymmetrical groups of sixteenth notes return at measures 152, 157, and

181. Fine underlines the importance of these recurrences with textural changes. She writes no counterpoint or harmony, leaving the sixteenth notes as the sole focus. She also emphasizes the asymmetrical quality of her material by using different meters: 15/16 (m. 152), 17/16 (m. 157), and 14/16 (m. 181).

Example 5.4. Fine, *Fantasy for Cello and Piano*, m. 142

The asymmetrical groups of sixteenth notes provide the main developmental material for the D section. Fine expands the rhythmic material of the first measure into an entire section by writing contrasting gestures that feature one particular group of sixteenth notes rather than a mixture of groups. She writes paired sixteenths in measures 145 and 147 (Example 5.5). The pairs are especially apparent in measure 147, as a major second from E-flat to F is reiterated in six different registers. The end of measure 148 through measure 149 shows clear groups of four sixteenths, repeating the same pattern four times in a row (Example 5.6). In measures 170 through 172, Fine uses groups of three to radically alter the momentum from driving sixteenths to swinging sixteenths

(Example 5.7). The division of material between the piano and cello creates clear metric accents that reinforce the groups of three.

Example 5.5. Fine, Fantasy for Cello and Piano, mm. 145-147

This musical score excerpt shows measures 145-147. The top staff is for the cello, and the bottom two staves are for the piano. The key signature has one sharp (F#) and the time signature is 3/4. In measure 145, the cello plays a half note F#4 and a quarter note G#4. The piano plays a descending eighth-note scale: F#4, E#4, D#4, C#4, B#3, A#3, G#3, F#3. In measure 146, the cello plays a half note A#4 and a quarter note B#4. The piano continues the descending eighth-note scale: F#3, E#3, D#3, C#3, B#2, A#2, G#2, F#2. In measure 147, the cello plays a half note C5 and a quarter note D5. The piano plays a descending eighth-note scale: F#2, E#2, D#2, C#2, B#1, A#1, G#1, F#1. The piano part ends with a fermata over the final F#1. The word 'arco' is written above the cello staff in measure 147, and a forte 'f' dynamic is marked below the piano staff.

Example 5.6. Fine, Fantasy for Cello and Piano, mm. 148-149

This musical score excerpt shows measures 148-149. The top staff is for the cello, and the bottom two staves are for the piano. The key signature has one sharp (F#) and the time signature is 3/4. In measure 148, the cello plays a half note F#4 and a quarter note G#4. The piano plays a descending eighth-note scale: F#4, E#4, D#4, C#4, B#3, A#3, G#3, F#3. In measure 149, the cello plays a half note A#4 and a quarter note B#4. The piano continues the descending eighth-note scale: F#3, E#3, D#3, C#3, B#2, A#2, G#2, F#2. The piano part ends with a fermata over the final F#2. The word 'cresc.' is written above the piano staff in measure 149.

Example 5.7. Fine, Fantasy for Cello and Piano, mm. 170-172

This musical score excerpt shows measures 170-172. The top staff is for the cello, and the bottom two staves are for the piano. The key signature has one sharp (F#) and the time signature is 3/4. In measure 170, the cello plays a half note F#4 and a quarter note G#4. The piano plays a descending eighth-note scale: F#4, E#4, D#4, C#4, B#3, A#3, G#3, F#3. In measure 171, the cello plays a half note A#4 and a quarter note B#4. The piano continues the descending eighth-note scale: F#3, E#3, D#3, C#3, B#2, A#2, G#2, F#2. In measure 172, the cello plays a half note C5 and a quarter note D5. The piano plays a descending eighth-note scale: F#2, E#2, D#2, C#2, B#1, A#1, G#1, F#1. The piano part ends with a fermata over the final F#1. The word 'poco f' is written above the cello staff in measure 170, and a mezzo-forte 'mf' dynamic is marked below the piano staff in measure 172.

The limited motivic material of the D section results in a steady stream of sixteenth notes throughout, creating a section of perpetual motion. The constant sixteenths produce a tighter sense of unity and consistent rhythmic drive than in previous sections. This more focused approach builds a greater sense of momentum toward the ending, preparing for the final section.

E section (mm. 188-200)

The E section, like the C section, begins by recalling the opening. The cello again sustains a long pitch while the piano plays chordal seconds. This suggests that Fine plans to end the Fantasy as she began it, returning to the smooth lyricism of the A section. Instead of a subdued ending, however, Fine builds to an anguished outburst that is unable to return to the contained sensibility of the opening.

The section is made up of two long phrases. The first builds steadily upward in register, culminating in a unison A-natural in both instruments on the downbeat of measure 193. The cello leads to this moment of stillness with a gasping rhythmic repetition of the A-natural that ends only when the piano resolves to the final unison (Example 5.8). The A-natural cadence is followed by a sudden outburst of chordal seconds from the piano that signal the strongest emotional climax of the Fantasy. These chords spark a powerful response from the cello that gradually becomes more subdued but retains a restless quality, as if the emotion is close to the surface and might erupt again at any moment. The restlessness is largely provided by the piano line, which plays a string of septuplets in measure 196. The ending continues the restless feeling, as the cello and piano play a repetitive series of seconds, similar to the gasping A-naturals with

work by using recurring intervals. She does not use recurring intervals in a conventional sense, as part of recognizable motives that are transformed throughout the work. Instead, she chooses two primary intervals, the major second and the minor second, and presents them in different harmonic and melodic formations. The prominence of the seconds and all of their relatives, such as sevenths and ninths, helps bind the work together.

The use of the same intervallic material for both melody and harmony is not unusual. It is typical of classical composers such as Beethoven, as well as 20th-century composers like Schoenberg, Webern, and Bartók. After the dissolution of tonality, these composers used coinciding melodic and harmonic constructs to create coherence. In the *Fantasy for Cello and Piano*, Fine follows in their footsteps. Major and minor seconds take the place of major and minor thirds, creating an intelligible language out of freely atonal material.

Use of harmonic seconds

Fine's use of harmonic seconds has been described in some detail above since the intervals play a large role in the formal development of the piece. Prominent harmonic seconds appear in every section of the work except for D. They are especially important to the dramatic arcs of the opening and closing sections.

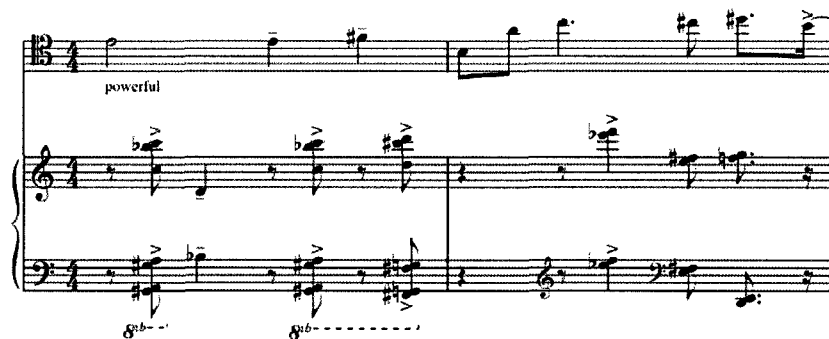
Fine establishes the rhetorical importance of harmonic seconds within the first measures of the *Fantasy*. The change in the piano from dissonant minor seconds in the first measure to more consonant major seconds in the second measure creates a clear sense of motion that propels the first phrase forward (Example 5.10). In the second phrase of the A section, as the melody builds to a climax, harmonic seconds occur more

frequently and with more force (Example 5.11). The melody reacts to the more powerful seconds with accented articulations, rhythmic irregularities, and jagged changes of direction.

Example 5.10. Fine, *Fantasy for Cello and Piano*, mm. 1-2



Example 5.11. Fine, *Fantasy for Cello and Piano*, mm. 10-11



Fine uses harmonic seconds in a variety of situations throughout the rest of the *Fantasy*. In the B section, the piano plays accented major seconds during the first climactic passage (Example 5.1) while the cello plays compound minor seconds in the next climactic passage (Example 5.2). The increased dissonance in the second example enhances the large-scale formal development of the B section, giving greater weight to the second climax.

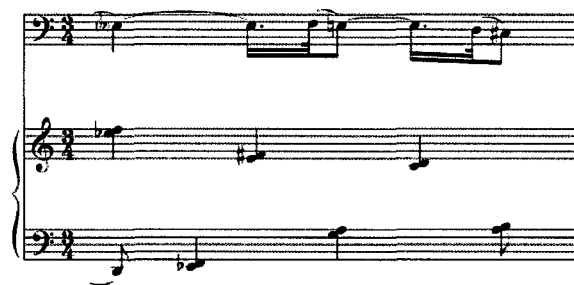
In the C section, seconds have a more subdued quality, matching the more lyrical character of the melodies. In measure 115, harmonic seconds in the piano blend into the texture of melodic seconds in the cello (Example 5.12). The piano's first harmonic major seconds, between F-sharp and G-sharp, match the cello's first melodic major second, also between F-sharp and G-sharp. The final harmonic minor second in the piano also coincides with the final melodic minor second in the cello. Both instruments play F-sharps and G-naturals.

Example 5.12. Fine, *Fantasy for Cello and Piano*, m. 115



In measure 118, alternating harmonic seconds in the piano create a gentle rocking effect (Example 5.13). Fine uses only major seconds here, creating a more open harmonic foundation. The more consonant harmony also helps prepare the resolution of the melodic phrase in measure 119.

Example 5.13. Fine, *Fantasy for Cello and Piano*, m. 118



Harmonic seconds do not feature prominently in the D section. Unimpeded melodic flow is important to the character of perpetual motion. The piano plays the occasional harmonic seventh (m. 165, m. 170), but these brief occurrences are more incidental than part of the larger development of the intervals.

The return of prominent harmonic seconds in the final section creates a sense of impending closure. In the first measures of the section, the piano repeats the chordal structures that opened the entire work, enhancing the expectation of a satisfying resolution (Example 5.14). The use of major seconds instead of minor seconds further increases that feeling of hope. Fine avoids the expected resolution of her material, however. The final sonority between the cello and piano is very unstable (Example 5.9). A low A-natural in the piano left hand results in a strong harmonic dissonance against octave G-naturals in the cello. The trill in the right hand of the piano adds a fluctuating dissonance between A-flats and G-naturals as well as A-flats and A-naturals.

Example 5.14. Fine, *Fantasy for Cello and Piano*, mm. 187-188

Lento molto ♩ = 50
 B♭

pp

8^{va}

Use of melodic seconds

Unlike the harmonic second, the melodic second is not immediately marked as an important musical element. In the opening, Fine uses rhythm and register to subtly highlight seconds within melodic phrases. In the first phrase, the cello moves relatively quickly through a major third and a perfect fourth, but lingers after both a major second from F-natural to E-flat as well as a diminished third between A-flat and F-sharp, which of course sounds the same as a major second (Example 5.15). In the next phrase, Fine uses register to emphasize melodic seconds. She begins the phrase with two major seconds separated by a leaping fifth (Example 5.16). The lack of a distinctive rhythm coupled with these seconds allows them to blend in, an anonymous part of the lyrical flow. Fine's attention is on longer gestures and phrases as opposed to short intervallic motives.

Example 5.15. Fine, *Fantasy for Cello and Piano*, cello line, mm. 3-4



Example 5.16. Fine, *Fantasy for Cello and Piano*, cello line, m. 7



The highlighting of melodic seconds through rhythm and register becomes clearer in the B section. In measures 28 through 29 in the cello, slurred pairs of notes unmistakably outline both major and minor seconds (Example 5.17). Fine emphasizes the seconds in these measures with rhythm, placing rests after each sixteenth-note pair. Later in the B section, in measure 61, Fine uses register to emphasize melodic seconds, separating each slurred pair from the next with larger intervals (Example 5.18).

Example 5.17. Fine, *Fantasy for Cello and Piano*, mm. 28-29

Example 5.18. Fine, *Fantasy for Cello and Piano*, m. 61



Fine continues to use isolated melodic seconds in the C section. In measure 104, Fine uses paired dyads which trace seconds in contrary motion (Example 5.19). As in the B section, these dyads are separated with rests. Each dyad in the piano is preceded by melodic seconds in the cello line, resulting in a conversational effect which further emphasizes the interval.

Example 5.19. Fine, *Fantasy for Cello and Piano*, mm. 103-104

Isolated melodic seconds also appear in a new form from measures 115 through 116 in the cello (Example 5.20). Here, each group of sixteenth notes is clearly divided into two pairs, each of which outlines a whole step or a half step. Fine also uses stepwise

motion in the voice-leading between the first notes of each group. In measure 115, the first notes of each group trace the outline F-sharp, G-sharp, A-sharp. In measure 116, a C-natural on the first beat is followed by a D-natural and an E-flat on beats two and three, respectively.

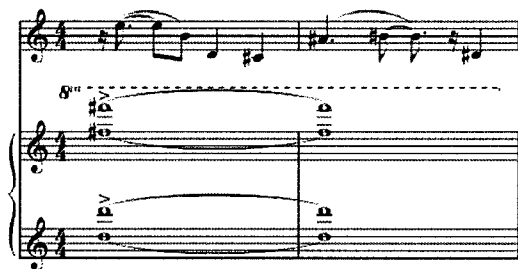
Example 5.20. Fine, *Fantasy for Cello and Piano*, mm. 115-116

Fine makes up for the lack of harmonic seconds in the D section by using a large number of melodic seconds, sevenths, and ninths. The repeating groups of asymmetrical sixteenth notes use seconds within slurs as well as between them, keeping the music within a small range. In other passages, ninths and sevenths alter the landscape, drastically expanding the register.

The melodic second is not strongly featured in isolated groups in E. This reinforces the link between the opening and closing sections. In both sections, the harmonic second is more prominent than its counterpart. When Fine uses melodic seconds during E, they are clearly part of longer gestures. In the first phrase of E, melodic minor and major seconds are used to create a long rising scale in the cello from

the end of measure 189 through measure 192. In the second phrase, a few seconds are subtly emphasized with register (Example 5.21).

Example 5.21. Fine, *Fantasy for Cello and Piano*, mm. 194-195

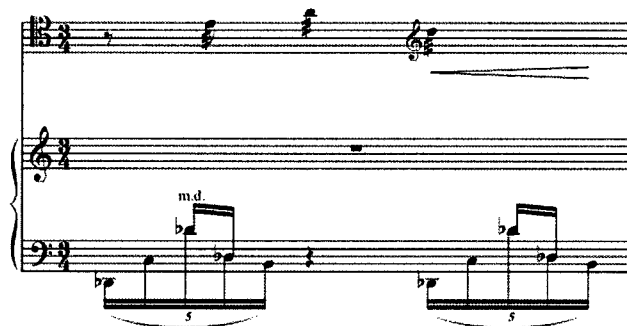


Other uses of seconds

In the B section, Fine uses the second and its relatives in quick rhythmic patterns, softening the effect of the harmonic dissonance. The quintuplet figures in measure 31, for example, contain major sevenths, minor ninths, and diminished thirds (Example 5.22). In context, the figures happen so rapidly that the harmonic effect is similar to that of rolled chords.

Fine's use of extensive trills in the B section demonstrates further development of the second. Piano trills are mainly brief interjections at first, closely related to the punctuating harmonic seconds of the A section (m. 78). Fine gradually develops these trills from accompanimental figures into melodic material. The trills become longer and more prominent in the texture, eventually emerging into the foreground in measure 82. At this point the trills outline several seconds through melodic progression as well as through trill action.

Example 5.22. Fine, *Fantasy for Cello and Piano*, m. 31



In the C section, trills play a prominent role in the texture of measures 119 through 131. In keeping with the more tranquil mood of C, the trills are held statically for measures on end, first in the cello, then in the piano. They function as a mysterious backdrop, unlike the more active trills of the B section, which served as foreground material. The trills of the E section continue the quiet fluttering that was established in the C section. Their activity contributes to the overall tension of the ending, providing fluctuating harmonic color and preventing resolution in the final bars.

The unresolved ending reinforces the capricious character that dominates the *Fantasy*. Fine's writing keeps the listener on edge throughout, constantly thwarting expectations. Despite the temperamental aspect of many local details, the overarching form of the *Fantasy* holds the work together in a coherent whole. Fine's use of clear harmonic and melodic motives further unites the work. The combination of these unifying features with a fluid narrative structure results in a striking work, teeming with compelling details.

CHAPTER 6

THE SONATA FOR VIOLONCELLO AND PIANO

The Sonata for Violoncello and Piano was written in 1986, while Fine was still teaching at Bennington. The work is dedicated to cellist Maxine Neuman, a Bennington colleague, and pianist Joan Stein, and it was premiered by that duo at Bennington.¹

Neuman subsequently recorded the sonata with pianist Rainer Hoffmann on Hessisch.Rundfunk.²

The sonata is written in a manner characteristic of Fine's final two decades of composition. When compared to the Fantasy for Cello and Piano, written twenty-five years earlier, the sonata shows a clearer reconciliation with tradition and tonality. The traces of avant-garde dissonance and rhythmic complexity evident in the Fantasy are almost nonexistent in the Sonata. Instead, the focus on expressive melodic lines and consonant harmonic structures is more in keeping with a neo-Romantic sensibility.

The sonata is also one of several works from Fine's last period which uses an outside musical model. Other works based on models include *Momenti* (1978), which uses Schubertian piano gestures; Trio for Violin, Cello, and Piano (1980), which quotes

¹ Maxine Neuman, interview by author, 11 October 2009, New York, digital recording. Neuman remembers premiering the work at Bennington, although Judith Cody lists the premiere differently. See Judith Cody, *Vivian Fine: A Bio-Bibliography*, Bio-Bibliographies in Music, ed. Donald L. Hixon, no. 88 (Westport, CT: Greenwood Press, 2002), 249.

² This recording is no longer commercially available, but can be obtained on a demo CD from Fine's website: www.vivianfine.com. The demo CD erroneously credits Joan Stein as the pianist. The score and cello part can also be ordered through the website.

Ravel; and *Lieder for Viola and Piano* (1978), which is inspired by Wolf and Schubert songs. The cello sonata clearly honors its inspiration. The words “in Homage to Claude Debussy” appear on the title page. Fine also writes a note to the score:

It [the sonata] was directly inspired by a recorded performance of the Debussy *Sonata* by Benjamin Britten and Mstislav Rostropovich, which I felt penetrated the music in new and wonderful ways. My musical language is very different from Debussy’s, but I sought to capture some of the textures and momentum of his sonata. The careful listener will find a brief quotation in the first movement.³

The inspiration provided by the Debussy is an essential part of Fine’s sonata. The short quotation that she acknowledges in the first movement is only one of many references that permeate the work. A brief exploration of Debussy’s work is vital for a fuller understanding of Fine’s composition.

The Debussy Sonata for Violoncello and Piano

Debussy’s cello sonata is among his last completed compositions, written in the latter half of 1915 during his final creative spurt. All of Debussy’s works from this last period reflect the patriotic, conservative atmosphere of Parisian musical life after the outbreak of World War I in 1914. Debussy was hugely affected by the start of hostilities, and composed nothing significant for almost a year, feeling that all of his planned projects were superficial compared to the human suffering on the front.

By the summer of 1915, Debussy was inspired to write again. His new works, including the cello sonata, were written with the intention of honoring French musical tradition, particularly the classical tradition of composers like Rameau and Couperin. Debussy sought to link his last works to classical French heritage in every possible way.

³ Vivian Fine, preface to “Sonata for Violoncello and Piano,” score, 1986.

He insisted that title pages from Couperin be used as models and made sure to identify himself as “Claude Debussy, *Musicien Français*.”⁴ He also stressed that his sonatas were written in the Baroque tradition, describing them as “in the ancient, flexible mould with none of the grandiloquence of modern sonatas.”⁵ Of the cello sonata in particular, he wrote his publisher, Durand: “It’s not for me to judge its excellence but I like its proportions and its almost classical form, in the good sense of the word.”⁶

Debussy’s pride in the classical proportions of his sonata are justified, as the formal articulation of phrase structure is clear throughout each movement. The classical architecture provides a stable base on which Debussy builds a fluid surface texture. Debussy uses a variety of compositional techniques to achieve a sense of continuous change, including phrase extensions, rhythmic dissonance, harmonic ambiguity, and unusual instrumental colors. The constantly shifting surface features create an air of unpredictability. Even the rate of change is unpredictable, from elisions so gradual that the exact point of change is undefinable to sudden juxtapositions that are jarring to the listener.

The Sonata is in three movements. The first movement, the Prologue, is lyrical and clearly displays Debussy’s fluid sense of phrase boundaries. The second movement, the *Sérénade*, is more bizarre, a burlesque filled with instrumental effects and dramatic

⁴ Marianne Wheeldon, *Debussy’s Late Style*, Musical Meaning and Interpretation, ed. Robert S. Hatten (Bloomington: Indiana University Press, 2009), 13.

⁵ Claude Debussy to Bernardo Molinari, 6 October 1915, in *Debussy Letters*, ed. François Lesure and Roger Nichols, trans. Roger Nichols (London: Faber and Faber, 1987), 303.

⁶ Claude Debussy to Jacques Durand, 5 August 1915, in *Debussy Letters*, 299.

contrasts in character. The Finale juxtaposes sections of propulsive rhythmic activity with sections of lyrical beauty that recall the first movement.

The Britten and Rostropovich Recording

The dichotomy between classical elements of form and unconventional elements of harmony, rhythm, and color impacts any performance of the Debussy. Each cellist must determine the extent to which the classical phrases should be interrupted by idiosyncratic detail, and at the same time the extent to which nuances should be glossed over in favor of the longer line. Performance practice tends to favor the more nuanced approach, and even while Debussy was alive, performers were interested in emphasizing color and character over form.⁷

Fine was familiar with performance practice from her experience as a chamber musician. She performed the sonata with Maxine Neuman while the two were colleagues at Bennington.⁸ Fine's intimate knowledge of the sonata lends her comments about the recording by Rostropovich and Britten extra weight. The impact of the recording must have been extremely powerful, granting her a new, inspiring perspective on a well-known work.

The recording by Rostropovich and Britten, made in 1961, has a Romantic quality, emphasizing the lyricism of Debussy's writing. This was likely very attractive to

⁷ The early 20th-century cellist Louis Rosoor circulated the rumor that Debussy originally intended to give his sonata a subtitle: *Pierrot fâché avec la lune* (Pierrot Angry at the Moon). Rosoor's story was never substantiated by Debussy. In letters to his publisher, Durand, Debussy expresses nothing but contempt for the cellist and his interpretation of the sonata. Nevertheless, Rosoor's program has been passed down through generations and is still used by many cellists to justify very idiosyncratic performances. For more information on Rosoor's program, see the preface by François Lesure to the Henle edition. For Debussy's thoughts on Rosoor, see *Debussy Letters*, 319.

⁸ Neuman, interview by author.

Fine, given her predilection for expressive, songful writing. The performance is also remarkable for its expansive phrasing, with melodic lines sustained past the point to which most performers are capable. In the first movement of her sonata, Fine writes with a similar sense of extension. Her phrases rarely come to definitive ends. Instead, each melodic idea bleeds into the next, resulting in a continuous flow of sound.

The ability of Rostropovich and Britten to maintain a musical thought allows for some extremely slow tempos, especially in the first movement. They play the first movement in five minutes, almost a full minute longer than the fastest versions. For example, a 1989 recording by Steven Isserlis and Pascal Devoyon lasts only four minutes and five seconds. Although there is a range of performance times, most recordings are closer to the four-minute mark than the five-minute mark. The slow tempos used by Rostropovich and Britten create a static, almost hypnotic atmosphere, emphasizing the austerity of Debussy's writing. Fine uses a similar bareness to great effect in her second movement, which is startling in its simplicity.

Rostropovich's stylistic approach to the Debussy demonstrates his distinctive point of view. A relentless, sustained sound is a hallmark of his playing, whether the work is by Bach, Haydn, or Shostakovich. Performers often argue over the extent to which one should be faithful to the composer's intent as represented by the score and the extent to which one should personalize interpretation, making a piece "one's own." Rostropovich's personal voice is unmistakable in his performance of the Debussy, and there is a clear sense that he has taken possession of the music and is not simply a conduit for another's voice. In her sonata, Fine's use of borrowed material from Debussy results

in an extreme version of personal interpretation. Even when she quotes Debussy exactly, the effect is not that of another composer's voice making an appearance. Instead, the material is processed into something new, translated from Debussy's language into her own.

Comparison of the Debussy and Fine Sonatas

Fine's appropriation of Debussian textures happens in a variety of ways, sometimes very directly, sometimes subtly. The first movement displays the widest range of connections. It includes phrasing similarities as well as an exact quotation and several borrowed rhythmic figures. A comparison of the opening measures of both movements immediately reveals similar surface textures and rhythms. Both movements begin with instrumental solos; the Debussy begins with the piano alone while the Fine begins with the solo cello. Both openings also use prominent melodic triplets, imparting a sense of proclamation.

Fine's use of a solo opening with triplets is only a shallow link to Debussy. Her use of related phrase construction is more important. By imitating Debussy's phrasing, Fine is able to recreate the sweeping momentum of Debussy's opening. The Debussy sonata opens with a loosely constructed sentence that utilizes classical proportions. The first two measures present the initial basic idea, which is then repeated in the following two measures. The repetition of the basic idea is interrupted by a continuation that is four measures long, twice the length of the basic idea (Example 6.1).⁹

⁹Avo Somer, "Musical Syntax in the Sonatas of Debussy: Phrase Structure and Formal Function," *Music Theory Spectrum* Vol. 27, No. 1 (Spring 2005): 75-76.

Example 6.1. Debussy, Sonata for Violoncello and Piano, I, mm. 1-7

The musical score for Debussy's Sonata for Violoncello and Piano, I, mm. 1-7, is presented in two systems. The first system shows the piano part (treble and bass staves) with the 'Basic Idea' in measures 1-3, marked *f*. The cello part (bass staff) has a 'Continuation' in measures 4-5, marked *f*. The second system shows the piano part with the 'Basic Idea repeated' in measures 6-7, marked *piu f*. The cello part has the 'Cédez' section in measures 8-9, marked *p* and *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

Fine incorporates the same classical proportions into her opening. The basic idea, which lasts for seven eighth notes, is repeated in inversion and followed by a continuation that is approximately twice as long (Example 6.2). Although the inversion of the basic idea is not exact, the theme remains recognizable due to the clear arch of the melody. Fine's decision to invert the basic idea has important ramifications for the rest of the first movement that will be discussed later in this chapter.

Example 6.2. Fine, Sonata for Violoncello and Piano, I, mm. 1-3

The musical score for Example 6.2 is presented in two systems. The first system shows measures 1 through 6. The cello part (bass clef) is divided into three sections: 'Basic Idea' (measures 1-2), 'Basic Idea inverted' (measures 3-4), and 'Continuation' (measures 5-6). The piano part (treble and bass clefs) provides harmonic support with chords and single notes. Dynamics are marked as *p*, *mf*, *p*, *cresc.*, and *f*. The second system shows measures 7 through 10, continuing the piano part with chords and single notes, and a *dim.* marking in the cello part.

The next example from the first movement (Example 6.3) has no direct correlation to a specific passage in the Debussy. Instead, the shifting tempo captures the rhythmic flexibility of Debussy's writing. Fine highlights the similarity by marking the slowing of the tempo with the French term *cédez* rather than the Italian *ritenuto*. Each movement of the Debussy sonata is filled with markings indicating specific tempo fluctuations. The Prologue contains fourteen marked changes in tempo, the Sérénade twenty-two, and the Finale twenty. Measures 23 through 25 in the second movement (Example 6.4) contain five different indications that alternately stretch and compress the musical momentum.

Example 6.3. Fine, Sonata for Violoncello and Piano, I, mm. 25-27

Example 6.4. Debussy, Sonata for Violoncello and Piano, II, mm. 23-25

Fine's first unmistakable reference to the Debussy sonata occurs at measure 29 (Example 6.5). Here, the cello plays a distinctive rhythmic ostinato from the first movement of the Debussy sonata (Example 6.6). The piano plays a rhythmic figure from the third movement of the Debussy sonata (Example 6.7). Fine's use of borrowed rhythmic material from two different movements results in a clever recombination.

Example 6.5. Fine, Sonata for Violoncello and Piano, I, mm. 29-31

Example 6.6. Debussy, Sonata for Violoncello and Piano, I, mm. 20-21

Example 6.7. Debussy, Sonata for Violoncello and Piano, III, mm. 7-10

The borrowed rhythms ultimately lead to a direct quotation of a cello melody from the first movement of the Debussy (Example 6.8). Fine retains the register and rhythm of the Debussy theme, but alters its character with different supporting material

(Example 6.9). The piano borrows the same rhythmic figure from the third movement of the Debussy that was first seen in measure 36 of the Fine (Example 6.3).

Example 6.8. Debussy, Sonata for Violoncello and Piano, I, mm. 8-9



Example 6.9. Fine, Sonata for Violoncello and Piano, I, mm. 41-42

The second movement of the Fine, the Elegia, was written after the rest of the sonata was complete, and appears at first glance to be unrelated to the Debussy. The first movement of the Fine is clearly linked to the Prologue of the Debussy, the third movement to the Sérénade, and the fourth to the Finale. The Elegia appears to be an extraneous movement. According to the sonata's dedicatee, Maxine Neuman, the Elegia may actually be the movement that is most emotionally connected to the Debussy:

I think she felt that she hadn't quite connected as much to Debussy as she wanted to...She dreamt it. She woke up one morning and she realized that the sonata was not complete, that she had to add this movement.¹⁰

The entire second movement of the Fine sonata explores a single theme from the Debussy--the same theme that appeared as a quotation in measure 41 of the first movement (Example 6.8). This theme is seen by Neuman as Debussy's elegy to wartime Paris. Fine likely knew of Neuman's personal interpretation and was inspired to use the melody as the basis for her own Elegia. The rhythms in Fine's opening theme are clearly inspired by Debussy.

Debussy's theme for the cello consists of a series of additive rhythmic cells, each consisting of a rest (or tie) followed by three consecutive eighth notes. The rests and ties occur on the strong beats of each measure, displacing the normal metric accents. The piano, in contrast, emphasizes the conventional sense of meter, playing a strong third on the downbeat of each measure followed by three quarter notes. Fine exaggerates this rhythmic interplay in her own theme. The piano plays only on the downbeat and the cello follows with eighth notes on the subsequent beats.

Fine also incorporates the melodic material of Debussy's theme into her opening phrase. Debussy uses only two intervals in his melodic cells: thirds and seconds. The first two cells consist of a major third and a minor second, the next cell consists of a major second and a minor third, and the last cell consists of a minor second and a major second (Example 6.10). Fine expands this array of intervals slightly, adding a few inversions and enharmonic equivalents (Example 6.11). Her first cell uses a major

¹⁰ Neuman, interview by author.

seventh (an inverted minor second) as well as a minor third. The second cell uses an augmented second, the enharmonic and aural equivalent of a minor third. The melodic similarities between the Fine and the Debussy are heightened by the fact that Fine writes each interval except one in a downward direction. Much of the mournful quality of Debussy's phrase can be attributed to the downward sigh created by each melodic group.

Example 6.10. Debussy, Sonata for Violoncello and Piano, I, mm. 8-9

Example 6.10 shows a musical score for Debussy's Sonata for Violoncello and Piano, I, mm. 8-9. The score is written for a cello (top staff) and piano (bottom staff). The cello staff features a melodic line with intervals labeled M3 + m2, M3 + m2, M2 + m3, and m2 + M2. The piano staff provides a harmonic accompaniment. The tempo/mood is marked *dolce sostenuto* and the dynamics are *sempre pp*.

Example 6.11. Fine, Sonata for Violoncello and Piano, II, mm. 1-6

Example 6.11 shows a musical score for Fine's Sonata for Violoncello and Piano, II, mm. 1-6. The score is written for a cello (top staff) and piano (bottom staff). The cello staff features a melodic line with intervals labeled M7 + m3, m2 + A2, M2 + m2, and M2 + m2. The piano staff provides a harmonic accompaniment. The tempo/mood is marked *poco rit.* and the dynamics are *p* and *p molto legato*.

Fine's third movement contains no exact quotations or borrowed material. Instead, it is inspired by the exaggerated, burlesque character of Debussy's *Sérénade*. Debussy uses a variety of instrumental colors to create a parodistic mood in his second

movement. The opening of the movement features a mixture of different pizzicato effects, including slurred pairs in measure 2 and strummed chords in measure 5 (Example 6.12). Fine also begins her third movement with a lengthy pizzicato phrase in the cello (Example 6.13). Other elements of the movement that seem inspired by Debussy include a clumsy grace note passage in the piano (p. 137, m. 5), a waltz-like theme with glissandi (p. 138, mm. 14-16), and a melody consisting primarily of parallel tritones (p. 141, mm. 48-51).¹¹

Example 6.12. Debussy, Sonata for Violoncello and Piano, II, mm. 1-5



Example 6.13. Fine, Sonata for Violoncello and Piano, III, mm. 1-4

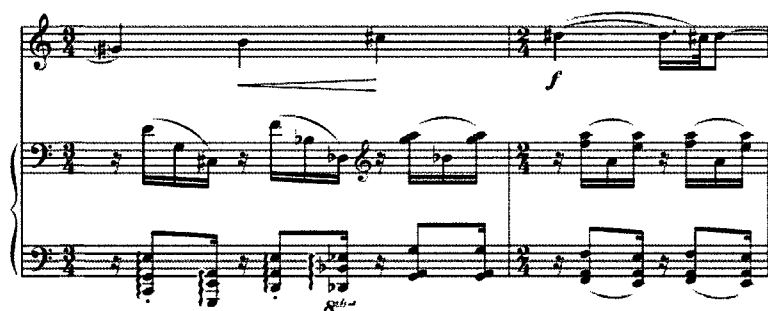


The fourth movement contains another direct quotation from the Debussy. Fine again uses a melodic passage in the cello as her model (Example 6.7). This passage of the Debussy is memorable in its combination of a sustained cello line with a nervous,

¹¹ Page numbers in this chapter refer the reader to Appendix 2, the complete score for the Sonata.

active piano accompaniment. Fine does very little to alter this texture. She simply transposes the cello line and replaces the syncopated triplet motion with syncopated sixteenths. The left hand is also strikingly similar, playing rolled chords (Example 6.14).

Example 6.14. Debussy, Sonata for Violoncello and Piano, IV, mm. 8-9



The ending of the Fine is also clearly related to the Debussy. Debussy concludes his sonata with a dramatic solo cello monologue consisting of melodic material that has been used throughout the movement in different guises. The piano joins the cello at the very end with a series of chords that use open string sonorities in the cello and added seconds in the piano (Example 6.15).

Example 6.15. Debussy, Sonata for Violoncello and Piano, III, mm. 115-123

The musical score for Debussy's Sonata for Violoncello and Piano, III, mm. 115-123, is presented in two systems. The first system shows the cello and piano staves. The tempo is marked 'Largo (la moitié plus lent)' and the mood is 'a plein son'. The piano part is marked '1er Mouvt pizz.' and the cello part is marked '1er Mouvt'. The score includes various dynamics such as *f*, *ff*, and *sf*, and articulations like 'arraché' and 'arco'. The piano part has a 'Rit.' marking at the end.

Fine also ends her sonata with a passionate outburst from the solo cello. As in the Debussy, the material in this passage has appeared throughout the movement in different forms. The cello finishes strongly with chords using open strings, aided by piano chords with prominent seconds (Example 6.16).

Example 6.16. Fine, Sonata for Violoncello and Piano, IV, mm. 79-85

The musical score for Fine's Sonata for Violoncello and Piano, IV, mm. 79-85, is presented in two systems. The tempo is marked 'Poco più allargando' and the mood is 'poco rit.'. The piano part is marked '1er Mouvt' and the cello part is marked '1er Mouvt'. The score includes various dynamics such as *f*, *ff*, and *sf*, and articulations like 'arraché' and 'arco'. The piano part has a 'Rit.' marking at the end.

Although Fine uses many textures inspired by Debussy, her sonata is not dependent on that borrowed material. A listener unfamiliar with the Debussy can still appreciate Fine's sonata on its own merits. One of the strongest features of the work is its clear formal outlines.

Formal Analysis of the Fine Sonata

Fine uses a variety of compositional techniques to control the form of each movement in her sonata. Like Debussy, she uses form as a means of building momentum. Her structures are never empty, pedantic outlines without dramatic purpose. Instead, they are an integral part of her movements, closely tied to other elements like pitch, rhythm, and character.

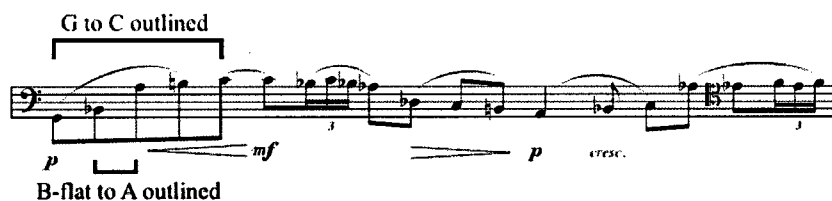
The first movement uses the principle of inversion to create a binary form. The music is clearly divisible into an A section (mm. 1-46) followed by an A' section (mm. 47-92) in which most of the material is presented in inversion. The movement concludes with a brief coda (mm. 93-97). Fine uses the same level of inversion for the entirety of A'. This means that every pitch in the A section has a distinct counterpart in the A' section. For example, every C that is played in the first section becomes a G in the second section. The operation of inversion used by Fine, T_7I , results in the following mapping:

C becomes G; G becomes C
 D-flat becomes G-flat; G-flat becomes D-flat
 D becomes F; F becomes D
 D-sharp becomes E; E becomes D-sharp
 A-flat becomes B; B becomes A-flat
 A becomes B-flat; B-flat becomes A

The cello line in A' is exact in its inversion, while the piano line fails to invert on only one occasion. At the beginning of A', the first four harmonies in the piano are an exact repeat of the opening material. Fine uses the repeated harmonies in the piano to reinforce the sense of return created by A'.

Fine also strengthens the overall form with an awareness of how each phrase will be altered in inversion. She is careful to write melodies and harmonies that retain specific pitches in inversion. A comparison of the opening of the movement (Example 6.17) with its inversion (Example 6.18) demonstrates Fine's use of pitch mapping to strengthen form. The opening gesture outlines a G to a C from its lowest to highest note. The most expressive interval within the gesture is a major seventh between B-flat and A. When this gesture is later inverted, the boundary notes (C and G) remain the same. The notes of the expressive major seventh (A and B-flat) are also preserved.

Example 6.17. Fine, Sonata for Violoncello and Piano, I, cello line, m. 1



Example 6.18. Fine, Sonata for Violoncello and Piano, I, cello line, m. 47



Harmonically, Fine uses bitonality and mode mixture to create key centers that recur in inversion. In measure 7 Fine combines G-flat major with D minor as the first in a series of bitonal harmonies (Example 6.19). Under inversion, the notes of G-flat major and D minor invert onto one another, although with different spacing, becoming F-sharp minor and B-flat major (Example 6.20). Although they are theoretically different, the first sonority in Example 6.19 is identical to the first sonority in Example 6.20.

Example 6.19. Fine, Sonata for Violoncello and Piano, I, m. 7

Example 6.20. Fine, Sonata for Violoncello and Piano, I, m. 53

Fine's use of mode mixture creates similar results. She frequently combines G-flat major with G-flat minor and C major with C minor. Under inversion, both the G-flat

major triad and C major triad map onto their respective parallel minors. The G-flat minor and C minor triads similarly map onto their major counterparts. In the first beat of measure 4 (Example 6.21), the left hand of the piano arpeggiates a G-flat minor triad (enharmonically respelled with an A-natural) while the cello adds a B-flat to suggest the major mode. When this measure is inverted (Example 6.22), the piano arpeggiates G-flat major, while the cello adds an A-natural, creating the same mode mixture, albeit with voice exchange.

Example 6.21. Fine, Sonata for Violoncello and Piano, I, m. 4

Example 6.22. Fine, Sonata for Violoncello and Piano, I, m. 50

Fine's use of inversion as an organizing principle affects her phrase construction. Unlike Debussy, she does not use Classical models or motives to create intelligible phrasing. Instead, she focuses on the directional momentum of her gestures, using long arch shapes in most of her melodies. The constantly fluctuating register creates a sweeping sense of direction which is not lost in inversion. The very opening phrase, discussed earlier, illustrates Fine's use of arch shapes to build momentum (Example 6.2). The basic idea, the inversion of the basic idea, and the continuation all form arches.

The second movement is a set of serial variations. Fine uses a short, six-measure theme that undergoes increasingly complicated permutations. The repetitive structure of the movement results in a slow build of momentum that reaches its highest point of dissonance when Fine radically breaks form for the first time (m. 54). The movement ends dramatically with a repeated G-flat, marked sobbing, in the cello.

After a one-bar transition (m. 7), the first variation (p. 133, mm. 8-13) presents the theme a major third higher (T₄). A piano statement of the theme, untransposed but with a few interchanged notes and register alterations, follows (p. 133, mm. 14-19). In this variation, the cello adds a new element to the texture, sustaining several pitches from the piano like a shadow voice. After this slightly jumbled rendition, the piano repeats the theme, untransposed, in its proper form. The cello plays the thirds that were previously in the piano, and the extra voices added in the second variation are removed. The repetition of the original theme here creates a sense of closure, tying the theme and first three variations together. Fine emphasizes this moment in the form with a *poco ritard* and a comma.

The next four variations can also be grouped together, although the last variation of this group is not set off from the following material. Variations six (pp. 134-135, mm. 39-46) and seven (p. 135, mm. 47-53) present retrograde versions of variations five (p. 134, mm. 32-38) and four (p. 134, mm. 26-31), respectively, creating a mirrored symmetry around measure 39. The operations used in these four variations are an inversion of the theme (I_0), a retrograde of the theme (R_4), a transposition of the theme (T_4), and a retrograde inversion of the theme (RI_0). In variation seven, Fine adds an inversion of the theme (I_0) as counterpoint, replacing the usual accompanying thirds.

Variation eight (pp. 135-136, mm. 53-61) is the most formally dissonant moment in the movement. Coinciding with the first full forte, this variation presents fragments from a transposition of the theme (T_4) and its retrograde (R_4). Fine also expands the register of the thematic material, reaching the highest note of the movement for the cello in measure 61. Variation nine (p. 136, mm. 61-72) presents the theme a final time in retrograde inversion (RI_6) before dissolving into sobbing G-flats in the final measures. The movement quickly comes to a close, in sharp contrast to the slow build of the first seven variations.

The dramatic arc of the second movement is reinforced by Fine's use of rhythm. This is largely a product of the additive rhythmic cells in the theme. In the theme, Fine creates a pattern in which almost every measure is basically a rhythmic replica of the first. Some measures are in 3/8 instead of 4/8, but the general model remains the same. The piano plays a third on the downbeat followed by either two or three eighth notes in the cello. The only place that the pattern is disrupted is at cadences (m. 6 of the theme).

At this point, the piano and cello finally play together on the downbeat, creating a nice sense of closure.

As the movement continues, the rhythmic model is retained for the first four variations. Rhythm is not affected by transposition or inversion, the only operations used within the first thirty-one measures. In variation five, Fine presents a retrograde of the theme for the first time. Suddenly, the rhythmic model is disrupted and a new pattern emerges. Measure 33 represents the first measure of the new rhythmic model: no attack occurs on the downbeat; the cello plays either one or two eighth notes alone; finally, the cello and piano play together on the last eighth note of the measure. These changes are significant, as they create an altered sense of perceived meter. The unison attack by the cello and piano naturally creates a strong metric accent while the actual downbeats of every measure are empty. The listener has heard a third on the downbeat of almost every measure for over thirty bars and is practically conditioned to hear the thirds in variation five as downbeats.

Variation five is the softest dynamically, so the impact of the rhythmic unisons in the cello and piano are not as dramatic as they are later in the movement. Fine uses the strength of the unisons to greatest effect at the climax in variations eight and nine. Eventually, the simultaneous attacks emphasize the first of the repeated G-flats in the cello that lead to the final sobbing outburst of the movement.

The form of the third movement is similar to that of a five-part rondo: ABACA. A recurring pizzicato theme clearly marks the reappearance of the A section (in mm. 29 and 55) but other divisions are more murky. The separation of the first A section from the

subsequent B section is especially unclear. The first twenty-eight bars are better described as a kaleidoscopic combination of short phrases, some of which repeat in unexpected places. This array of different gestures, most displaying wildly contrasting characters, is in keeping with the comical quality of the movement.

The C section (pp. 140-141, mm. 39-54) is more distinctly marked. It begins with a short canon of broken thirds between the cello and piano (mm. 39-42). The canon is at the unison, with the piano initially following one quarter note behind the cello. The paired sixteenth-note rhythms of this canon become an accompaniment for a lyrical melody that appears in the cello (m. 42) and the piano (mm. 48).

The canonic sixteenth notes return in the coda (pp. 141-142, mm. 59-68). This time the piano leads, playing repeated harmonic thirds. The cello follows half a bar behind with broken melodic thirds. The canon is repeated three times, each time at a louder dynamic. The first canon uses C major and D flat major thirds, the second canon uses C minor and D-flat minor thirds (enharmonically respelled), and the third canon returns to C major and D-flat major.

The fourth movement is in ternary form: ABA'. The opening A section (pp. 143-145, mm. 1-36) employs sequenced phrase pairs, a formal technique which creates a steady sense of building momentum, similar to that of the second movement. After a dramatic solo opening by the cello, Fine presents a five-measure phrase model (mm. 6-10) that is immediately repeated, transposed down a major sixth (mm. 11-15). Following this sequence, Fine writes a six-bar model (mm. 16-21) that is repeated a major third higher (mm. 22-27). A final phrase continues the tremolo and triplet texture

of the six-bar model, concluding with a solo cello outburst reminiscent of the opening that rounds out the overall form.

The B section which follows (pp. 145-146, mm. 37-49) is contrasting in tempo, character, and texture, but uses the opening five measures of the A section for motivic material. The return of the opening theme is marked by a B struck in rhythmic unison by the cello and piano in measure 39. The new version of the theme is repeated twice, first at the same pitch level as the opening, then transposed down a half-step. Both times, the melody is started by the piano, but finished by the cello. On its second iteration, the piano portion of the melody is accompanied by a strange *sul tasto* in the cello which occurs in rhythmic unison, but a tritone away.

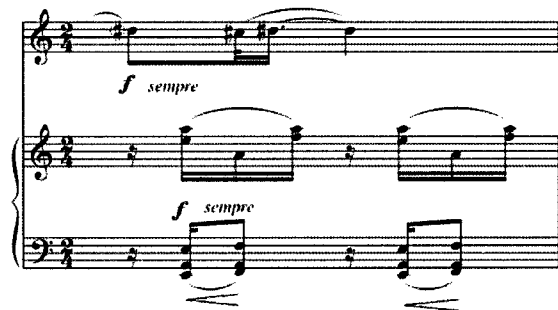
The A' section (pp. 146-149, mm. 50-85) is a retrograde of the opening A section. The cello plays both a rhythmic and pitch retrograde. The piano plays a pitch retrograde, but many rhythms are altered to preserve the sense of momentum. In particular, A' rhythms which would lose their sense of syncopation are kept identical to their A counterparts.

Measure 9 and its counterpart, measure 76, demonstrate Fine's alteration of the rhythmic retrograde (Examples 6.23 and 6.24). The sixteenth notes in measure 76 would be on the beat if Fine had been inflexible in her use of retrograde technique. By maintaining rhythmic entrances on the second sixteenth of each beat, Fine keeps the propulsive energy of the A' section alive.

Example 6.23. Fine, Sonata for Violoncello and Piano, IV, m. 9



Example 6.24. Fine, Sonata for Violoncello and Piano, IV, m. 75



Despite the use of many serial permutations, the Sonata is not a dry, academic exercise. Fine skillfully uses inversions and retrogrades to support the emotional content of her work. In the first movement, the use of inversion enhances the sense of sweep and rhapsody. In the second movement, the gradual accumulation of tension caused by the serial variations results in a remarkably powerful Elegy. In the third movement, canons magnify the circus-like quality of the writing, as one instrument chases after the other. In the Finale, the retrograde creates a dramatic interplay between passionate outbursts in the cello and scurrying passages between the two instruments. In each movement, Fine's ability to control the sense of form without sacrificing expression is truly impressive.

CHAPTER 7

PERFORMING VIVIAN FINE'S WORKS FOR CELLO AND PIANO

Performing Vivian Fine's works for cello and piano presents unique challenges. There is no performance tradition to follow because her works are played so infrequently. Fine herself was reticent to talk about specific details of performance in public. She was happy to hear different interpretations, as long as the sense of gesture and movement was clear. After hearing a pianist play her *Five Preludes* (1939-1941) for solo piano in 1990, she made these comments:

Your music has to have the capability of a number of ways of doing it. Yes, even like a wrong note. Beethoven can stand a lot of wrong notes...If your music has to be perfect every time, something's wrong with it! It's the basic sense of shape, the basic thrust of the movement...¹

Fine's flexible approach to interpretation sprang from her own experience as a performer. She personally enjoyed playing contemporary music because of the freedom it afforded her. She was a skilled performer of the traditional repertoire, but felt the weight of performance tradition when playing the standards.²

Only one commercial recording of Fine's piano playing is available. In 1982, Composers Recording Inc. released Ruth Crawford's Sonata for Violin and Piano, performed by Fine and Ida Kavafian. Fine shows a great deal of artistic range in her

¹ Vivian Fine, master class, 17 April 1990, City University of New York, sound recording.

² Margaret Karp, phone interview by author, 7 September 2009.

performance, playing with steely intensity when needed, but also capable of creating humorous characters and romantic lushness.

Fine's own compositions also show her penchant for theatrical performance. *Two Neruda Poems*, premiered by Fine and Jan DeGaetani at Bennington in 1971, is not only technically virtuosic but also a dramatic showpiece. In the second song, *Oda al Piano*, the piano is the subject of the text and the pianist portrays the dramatic action of the poem. The singer acts as narrator, sometimes almost inaudible as the piano depicts more turbulent images, like "the steepest ascent of the thunderbolt." In the end, the singer takes away the pianist's music and closes the lid, forcing the pianist to play the final chord on the piano lid. Fine's Concerto for Piano Strings and Percussion (1972) is similarly dramatic. The lone performer strums inside the piano and plays various percussion instruments in a work that is as much about the choreography as it is about the musical material.

Fine's daughter, Peggy Karp, remembers her mother as a bold performer, especially skilled at conveying the powerful contrasts of a composer like Beethoven.³

When asked if she had any advice for performers, she made the following remarks:

We spoke of my mother's lyricism--indeed she herself at one point characterized her writing as "post-romantic lyricism"--but also central to her work is the sense of drama that is at the core of almost every piece she wrote...

I find when I listen to performances of her work, and compare them to her own playing of her piano pieces, that what's sometimes missing is this dramatic sensibility. The performers are too timid. The dynamic markings are sometimes not taken seriously. At the same time my mother wanted the musicians to have creative freedom in their interpretations, she also was meticulous in conveying her

³ Karp, phone interview by author.

wishes. So if I could give you one piece of advice it would be to immerse yourself in the drama of the pieces and be bold in conveying that.⁴

Karp's comments provide a good starting point for anyone approaching Fine's works. Fine's three pieces for cello and piano each require a different dramatic approach from the performer. The Lyric Piece, from Fine's middle period, is restrained and simple. The Fantasy, from Fine's transitional period, is more improvisatory and features mercurial changes of character. The Sonata, from Fine's last period, consists of four contrasting movements, each with a different sense of momentum and atmosphere.

Identifying the dramatic spirit behind each work is not the same as successfully conveying that dramatic spirit. Fine's writing for strings is often technically challenging, and those technical challenges create a roadblock to the full realization of performance intent. The remainder of this chapter will enumerate some practical considerations for students and teachers and will discuss important musical features to consider in developing an individual interpretation.

Approaching the Lyric Piece for Violoncello and Piano

Technical considerations

Fine's melodic shapes often create difficult technical challenges. Her writing features large leaps that require the cellist to choose between awkward fingerings and awkward string crossings.⁵ Conventional wisdom dictates that awkward fingerings are easier to negotiate. This holds true for most passages in Fine, especially given the lyrical nature of the writing. The end of measure 6 provides a good example. A string crossing

⁴ Margaret Karp, e-mail to author, 8 September 2009.

⁵ Large intervals on the cello require the player to either make an uncomfortable stretch in the left hand or make a string crossing between non-adjacent strings.

allows the player to manage the F-sharp octaves without shifting for the E-natural which follows. This approach is smoother for the left hand, but is extremely difficult to execute without unwanted accents and breaks in the melodic line. In contrast, playing the F-sharps as a fingered octave requires an awkward stretch followed by a shift to incorporate the E-natural. This fingering is much less comfortable but will ultimately yield a smoother line (Example 7.1).

Example 7.1. Fine, Lyric Piece for Violoncello and Piano, cello line, m. 6



Another difficult technical passage occurs at the climax of the piece, from the end of measure 34 into measure 35. Here, the succession of widely spaced intervals creates a situation in which a more secure fingering leads to noticeable changes in color due to string crossings. This greatly lessens the force of the climax, and the cellist must compensate by playing more strongly on the lower strings. The long shifts in the suggested fingering are tricky, but will create a stronger dramatic moment. The forcefulness of the writing allows for some leeway in timing, giving the cellist adequate time to perform all of the quick changes in position (Example. 7.2).

Example 7.2. Fine, Lyric Piece for Violoncello and Piano, cello line, mm. 34-35



Interpretive decisions

The contrasting sound quality and articulation of the cello and piano can make it difficult to balance voicing in a contrapuntally based work like the Lyric Piece. If the cellist plays with an overly sustained sound or excessive vibrato, he or she disturbs the delicate interweaving of independent lines. The contrapuntal sections in the Lyric Piece (mm. 1-19) call for a clarity and lightness of sound suitable to a classical composer like Boccherini as opposed to a Romantic composer like Brahms. Even at climactic moments, like measure 35, the sound should not become overly intense. The dotted motive that Fine uses is more successful if played buoyantly rather than in a hammering manner.

Approaching the Fantasy for Cello and Piano

Technical considerations

Like the Lyric Piece, the Fantasy contains difficult melodic writing. Again, it is essential to choose shifts and string crossings thoughtfully so that Fine's long melodic lines are not interrupted by technical hiccups. In measures 25 through 27, a successful fingering should allow the tremolo to flow seamlessly out of the preceding section. The fingerings in Example 7.3 and Example 7.4 show two different options. In measures 190

through 192, a fingering that stays on the G string prevents a change of tone color in the middle of the phrase and builds strongly to the climactic A-natural.

Example 7.3. Fine, Fantasy for Cello and Piano, cello line, mm. 25-27



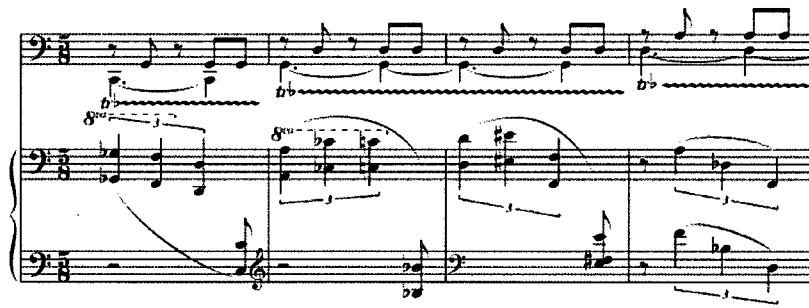
Example 7.4. Fine, Fantasy for Cello and Piano, cello line, mm. 25-27



The Fantasy is significantly more rhythmically complicated than the Lyric Piece. Measures 124 through 127 are especially intricate (Example 7.5). The easiest way to approach the cross-rhythms in these measures is by dividing each measure into four eighth notes plus one. The first part of each measure can then be performed as a composite of three against four. (In measure 127, the pattern is reversed, and the cross-rhythms will occur in the second part of the measure.)

Besides having cross-rhythms, measures 124 through 127 are also technically tricky, combining trills with left hand *pizzicati*. This combination is most easily performed by using the open string for each trill rather than covering both notes of the trill in fourth position. For example, in measure 123, the player can comfortably pluck the open G string while pausing the trill very briefly on the open C string. The pause can be done very subtly, so that only the player is aware of the delay in timing.

Example 7.5. Fine, Fantasy for Cello and Piano, mm. 124-127



Interpretive decisions

The most important interpretive decisions in the Fantasy concern the overall building of momentum, both in terms of timing and emotional force. The writing is often so capricious that it is difficult to create an effective long term design. The ending is an especially problematic spot. After the emotional climax of measures 193 and 194, the rhythmic build-up of measure 198 can seem out of place if not played with enough sense of weight. If the momentum is too propulsive, the ending feels inordinately abrupt.

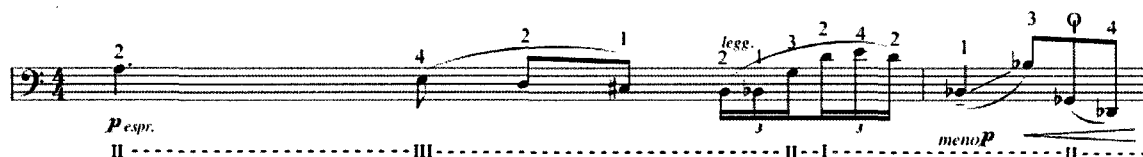
The B section and the C section present similar problems for the performance of a successful dramatic arc. The A section and D section, in contrast, are relatively straightforward and play themselves to a certain extent. The B section is the most difficult. The musical material shifts so unexpectedly at times that the longer sense of line is easily lost. For example, the opening of the section moves quickly from one texture to another, but the overall sense of momentum needs to continue from measure 25 through measure 44.

Approaching the Sonata for Violoncello and Piano

Technical considerations

Not surprisingly, the Sonata, like the Lyric Piece and the Fantasy, is filled with technically difficult melodic lines that force the player to choose between a number of awkward fingering choices. There is often no ideal solution, and the ultimate decision needs to be made at the individual player's discretion. A fingering that is comfortable for one cellist might feel incredibly difficult to another. One especially tricky spot in the first movement can be found at measures 50 through 51. One fingering possibility is given in Example 7.6.

Example 7.6. Fine, Sonata for Violoncello and Piano, I, cello line, mm. 50-51



In the second movement, an extended passage of harmonic thirds creates another difficult passage for the left hand (Example 7.7). Because the passage emerges directly from the last note of the previous measure, the thumb should not be used for the F-natural. The long shift between measure 20 and measure 21 also places restrictions on the D-flat. Fourth finger would be most comfortable, but would complicate the balance of the hand during the shift. In the fingering below, the combination of first and third finger in measure 20 may feel unmanageable for those with smaller, less flexible hands, but tilting the hand so that the fingertips are slanted toward the bridge will help.

Example 7.7. Fine, Sonata for Violoncello and Piano, II, cello line, mm. 20-24



Interpretive decisions

In the first movement of the Sonata for Violoncello and Piano, it is important for both the cellist and pianist to be observant of metric accents. Throughout the movement, Fine employs frequent changes of meter, creating a sense of gesture that is not constrained by barlines. Although the music looks very free on the page, it can easily sound square because the eighth-note pulse remains constant. To create an audible sense of sweep that matches the freedom of the score, the performer should be careful to emphasize moments in which Fine breaks from previously established metrical patterns. For example, in measures 5 to 6, the cellist can easily fall into the trap of following the pianist's pattern, accenting the A-natural at the end of measure 5 and giving less stress to the C-natural on the downbeat of measure 6. This drastically alters the shape of the line, reducing the sense of sweep toward the high point in register.

Momentum is an important issue at the climax of the A section (m. 41). The arrival at the Debussy quotation in this measure is highlighted with a sudden *meno mosso*. To give this moment enough weight, the previous section (mm. 29-41) needs to be played with an increased sense of momentum, similar to the music from Debussy on which it is modeled. An exact adherence to the metronome marking in this section can be deadly for the sense of motion. The repeated rhythm in measures 29 through 32 can

easily sound stagnant instead of urgent, and the measured thirty-second notes in measures 32 through 35 are difficult to shape if they are too slow.

In the second movement, the repeated rhythmic cells of the theme can create a hypnotic sense of building momentum if played with enough sense of motion through each tie. If the ties are allowed to develop, the overall shape of the line is more compelling. At more climactic points, it is advisable to split some of Fine's slurs in order to prevent bow speed from becoming stagnant during the ties.

Fine writes the gradual build of momentum in this movement so well that the player has only to follow her dynamic directions to ensure a successful dramatic arc. However, small details of phrasing can enhance that dramatic arc even more. The most difficult section in terms of phrasing is the ending, during which the final forte lasts from the end of measure 53 to measure 71. In this section, the player should continue to build intensity with either vibrato or tone color to prevent the line from reaching a stagnant plateau. The intensity of the ending can also be heightened by highlighting important moments with timing. The simultaneous attack by the cello and piano of the C-natural in measure 62 is one spot that can be emphasized.

The third movement presents an interesting interpretive challenge because it is modeled after the second movement of Debussy's cello sonata. The performance practice for Debussy's second movement is incredibly rich, with many timings and character changes that have become ingrained into the tradition. The lack of a performance tradition for Fine's third movement makes it the individual performer's duty to produce something colorful and memorable. Changes in character should be clearly defined and

even exaggerated; the audience's lack of familiarity with the work will make subtle distinctions difficult to hear. Measures 14 through 20 are ideal for creating contrasting characters. Fine marks three changes of mood in these seven measures.

The last movement of the Fine sonata has two particularly difficult sections for interpretation. Measures 16 through 31 and the corresponding retrograde, measures 53 through 68, can easily sound like a random wash of sound. The sections should be energetic and even wild, but should also have a clear sense of construction. Highlighting the correspondence between the piano left hand and cello helps to organize the chaos.

The end of the movement can easily suffer from a lack of energy. It is difficult to sustain the proper intensity of sound and momentum through the final seven bars. The player should be careful not to stretch the tempo of the ending beyond his or her sonic capabilities. An excessively broad allargando will not be successful if the cellist does not have the ability to strongly sustain each note. A better way to pace the ending would involve dividing the phrase into smaller gestures. In this way, the allargando can be developed in stages.

Building a personal interpretation of an unknown work is a difficult task for any performer. With canonical works, we have the luxury of studying past performances. With an unknown work by an unknown composer, we cannot rely on imitation. The most successful performance is one in which the performer is convinced of his or her own interpretation. A sense of authority in performance is always sensed by the audience. To impart that sense of authority, to build a bond of trust with the audience, it is essential that the performer become familiar with every detail of the score. Only an intimate

knowledge of the score allows the musical phrases to transcend the page. We must of course be faithful to the composer's notation, but we must also remember that notation has its limitations. Too often, the performance of unknown works suffers from a sense that the performer is simply reading from the page. As performers, we must attempt to channel a composer's voice as if it were our own, as opposed to dutifully reproducing rhythms and pitches from a score.

CHAPTER 8

CONCLUSION

Cellists often complain that we lack the wealth of repertoire of pianists and violinists, and we are forced to perform the same works again and again. If we limit ourselves to the standards, this is true, but if we include works from outside the traditional canon, our options are virtually endless. Many unknown works are deserving of our attention and would add some much-needed diversity to our programs. Vivian Fine's Fantasy for Cello and Piano and Sonata for Violoncello and Piano are both well-crafted and expressive pieces that would enrich the repertoire. Her writing is unusual, but ultimately accessible, and the dramatic intent and momentum of her phrasing is always clear. Although her works require more effort than repeat performances of standards, they are well worth the extra time.

The Fantasy and Sonata represent only a small portion of Fine's enormous body of work for the cello. She wrote for the instrument in every conceivable genre and in every period of her life. From her early, avant-garde years, we have the Trio in Three Movements for Violin, Viola and Violoncello (1930), an acerbic offering that recalls the language of Bartok's string quartets. From her middle, more tonal period, we have the Lyric Piece for Violoncello and Piano (1937), a pleasant but somewhat emotionally shallow work that combines a traditional adherence to form with a personal approach to lyrical counterpoint. The greatest of Fine's works for cello all date from her final period,

when she developed her mature voice--a unique fusion of traditional and experimental elements. *Missa Brevis* (1972) for four cellos and taped voice is arguably her masterpiece, a haunting and spiritually moving meditation that explores the sonic possibilities of the instrument. The Trio for Violin, Cello and Piano (1980) and *Songs and Arias* (1990) for violin, cello, and french horn constitute some of her finest chamber music and showcase her ability to write effective lyrical lines for instrumental groups. The Fantasy for Cello and Piano and the Sonata for Violoncello and Piano demonstrate her expressive range, which encompasses the full spectrum of human emotions.

In the Fantasy, Fine engages the listener with unexpected nuances and gestures while avoiding traditional motivic development. This protean trait in Fine's writing is best described by Gunther Schuller: "The shapes of the lines are, to a large extent, unpredictable. She'll lull you into some kind of preconception of what's going to happen and, [snaps fingers] so to speak, pull the plug."¹ The Fantasy is filled with distinctive, colorful moments, from the mystical to the ridiculous. It is a wonderful vehicle for any performer and allows a wide range of expressive opportunities.

The Sonata also boasts an impressive diversity of character, from the romantic sweep of the first movement to the bold vigor of the last movement. The distinct aesthetic of each movement gives the work a powerful emotional impact and presents the performer with a variety of dramatic statements, including passionate declarations, sorrowful laments, and comic outbursts. The work's relationship to the Debussy Cello

¹ "A Celebration of the Music of Vivian Fine," NPR program, produced by the International League of Women Composers, 1986.

Sonata also adds an interesting dimension for any performer and casts fresh light on a standard work.

Although both the Fantasy and the Sonata are full of expressive moments, they present a number of performance obstacles as a result of their obscurity. When working on canonical pieces, we can learn through imitation, following an unwritten set of performance instructions for each piece rather than building an interpretation from the score. When performing an unknown work, we are challenged to create our own interpretation without the benefit of decades of tradition on which to fall back. This is difficult as it requires a heightened level of creativity and artistry, but it also imparts skills that can then be applied to standards and new works alike. The cellist Matt Haimovitz, an avid supporter of new works, has discussed the transformative effect of working on the unknown:

Through my experiences with contemporary composers...I have taken a fresh look at [standard] pieces...and have given myself permission to consider how I think they should be played instead of worrying about how others think they are *supposed* to be played....it takes the literal approach out of the performance and makes it more of a human-centered experience.²

We sometimes assume that unknown works have been neglected because they are not of high caliber, forgetting that they may be overlooked for reasons that have nothing to do with quality or effectiveness. In Fine's case, her style, difficult to define within traditional boundaries, places her at a disadvantage. Our notions of value naturally favor compositions that can be placed within clear historical currents, ignoring the diversity of

² Matt Haimovitz, "Conversation with Matt Haimovitz," interview by Tim Janof, <http://www.cello.org/Newsletter/Articles/haimovitz/haimovitz.htm> (accessed 30 March 2010).

human expression.³ Other factors have also affected her legacy, including the limited acceptance of women composers during her lifetime and the peripheral position of American composers. Despite their current obscurity, Fine's works are deserving of both scholarship and performance. They represent a distinct point of view, expressed in a musical language that is unlike that of any other composer.

³ Marcia J. Citron, *Gender and the Musical Canon* (Urbana and Chicago: University of Illinois Press, 2000), 200-202.

APPENDIX 1

EDITORIAL REMARKS REGARDING THE FANTASY FOR CELLO AND PIANO

There are some discrepancies between the following score and the recording by Maxine Neuman and Joan Stein. All of the discrepancies appear to be the result of small errors in the score, and can be resolved by making the changes indicated below. All page numbers refer to this document, not to actual page numbers in the original score.

Page 110, measure 14: The piano right hand is missing a change to bass clef at the beginning of the measure.

Page 112, measure 44: The piano right hand is missing a change to bass clef at the beginning of the measure.

Page 113, measure 53: The final eighth note in the cello should be a quarter note.

Page 118, measure 142: In both the right hand and left hand of the piano, the sixteenth note on the fourth beat should be an A-natural.

Page 120, measure 173: The piano left hand is missing a change to treble clef at the beginning of the measure. The seventh sixteenth note in the piano left hand should be a G-natural.

Page 121, measure 186: The cello is missing a change to bass clef at the beginning of the measure.

APPENDIX 2

FANTASY FOR CELLO AND PIANO, COMPLETE SCORE

2

Handwritten musical score for piano, measures 17-32. The score is written on four systems of staves. Measure numbers [17], [21], [27], and [32] are in the left margin. Performance markings include *mp dolce*, *ped.*, *tre corde*, *Allegro (♩ = 120)*, *pp*, *una corda*, *cresc.*, *con brio*, and *f sempre*.

Handwritten musical score for 'L'Espresso' by Debussy, measures 36-50. The score is written for piano and includes various musical notations and performance instructions.

Measure 36: The piano part begins with a series of chords and a melodic line. The right hand has a melodic line with a trill. The left hand has a bass line with a trill. The tempo is marked 'Andante'.

Measure 41: The piano part continues with a series of chords and a melodic line. The right hand has a melodic line with a trill. The left hand has a bass line with a trill. The tempo is marked 'Andante'.

Measure 46: The piano part continues with a series of chords and a melodic line. The right hand has a melodic line with a trill. The left hand has a bass line with a trill. The tempo is marked 'Andante'.

Measure 50: The piano part continues with a series of chords and a melodic line. The right hand has a melodic line with a trill. The left hand has a bass line with a trill. The tempo is marked 'Andante'.

Performance Instructions: The score includes various performance instructions such as 'Andante', 'piano', 'cresc.', 'tra corda', 'una corda', 'Ritardando', 'pizz.', 'sfz.', 'poco f', 'cresc.', and 'Ritardando'.

4

Handwritten musical score for "The Rose Tree" by J. S. Zerkow. The score is in 2/4 time and consists of four systems of staves. The first system (measures 53-58) features a treble and bass staff with a piano accompaniment. The second system (measures 59-64) continues the piano part. The third system (measures 65-70) shows the vocal line in the treble staff and the piano accompaniment in the bass staff. The fourth system (measures 71-76) concludes the piece with a final vocal flourish and piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "pizz. 14.", "cresc.", and "molto f".

[68] *pizz* *cresc.* *p sempre*

[73]

[77] *arco* *mf*

[81] *arco*

Poco meno mosso $\text{♩} = 116$

llegiero

[86] *delicatus*

[90] *stacc.*

[95] *Adagio (♩ = 46)*
poco f. espress.
poco all.
trem.
poco f.
(poco f.)

[100]

$\text{♩} = 52$
poco più mosso e poco rubato

[106]

$\text{♩} = 44$
poco meno mosso

[111]

$\text{2 sub. cresc. molto}$

[115]

$\text{2 molto e legatiss.}$
 2 molto
 dolce

[118]

pizz. m. s.
 molto quieto

[123]

[128]

[132]

[136]

cresc. e marcato

meno mosso

poco cresc.

senza ped.

Presto $\text{♩} = 92$

piu. 14. *piu.*

[140] *f sub* *22 sopra* *(f. sempre)*

[144]

[147]

[150] *f molto*

[167]

Handwritten musical score for measures 167-170. The score is written on two staves. The upper staff contains a melodic line with various ornaments and a 'poco f' marking. The lower staff contains a complex accompaniment with many beamed sixteenth notes. The key signature has one flat, and the time signature is 3/4.

[171]

Handwritten musical score for measures 171-174. The score is written on two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. A 'Cresc.' marking is visible in the lower staff towards the end of the system. The notation includes various ornaments and dynamic markings.

[174]

Handwritten musical score for measures 175-178. The score is written on two staves. The upper staff features a melodic line with a 'p' marking. The lower staff has a complex accompaniment. The notation includes various ornaments and dynamic markings.

[177]

Handwritten musical score for measures 179-182. The score is written on two staves. The upper staff contains a melodic line with a 'p' marking. The lower staff has a complex accompaniment. The notation includes various ornaments and dynamic markings.

[181] *pp possibile*

[184]

Lento molto J = 50

[187]

[191] *f molto*

The musical score consists of four systems of staves. The first system (measures 181-183) shows a piano texture with a 'pp possibile' marking. The second system (measures 184-186) continues the texture. The third system (measures 187-189) is marked 'Lento molto J = 50'. The fourth system (measures 190-191) is marked 'f molto' and shows a more active piano texture. The score includes various musical notations such as notes, rests, and dynamic markings.

[194]

[197]

[199]

pp possible

APPENDIX 3

EDITORIAL REMARKS REGARDING THE SONATA FOR VIOLONCELLO AND PIANO

The following changes are suggested based on Fine's use of inversion in the first movement and her use of retrograde in the second movement. All page numbers refer to pages in this document, not to page numbers in the original score.

Movement I

Page 126, measure 10: The piano left hand should retain the accidentals in the piano right hand. Beat five in the piano left hand should be a D-flat.

Page 126, measure 18: The final sixteenth note in the piano right hand should be a D-natural and a C-natural

Movement II

Page 134, measure 38: The second eighth note in the cello should be an E-flat.

APPENDIX 4

SONATA FOR VIOLONCELLO AND PIANO, COMPLETE SCORE

dedicated to Maxine Neuman and Joan Stein

Sonata for Violoncello and Piano

I

Vivian Fine

Poco lento, rubato (ca. ♩ = 96)

Tempo giusto ♩ = 112

p *mf* *cresc.* *p* *pp*

dim. *meno p* *cresc.* *pizz.* *arco* *espr.*

5

10

meno p

p delicato

pp, più distinti

mf espr.

pizz

delicato

15

arco

mf espr.

cresc.

cresc.

20

mf

p

leggiere

8va

-3-

ASTM[®] 12 PVC

图 1-1-1 中, 图中各点表示如下:

Handwritten musical score for "L'Espresso" by Debussy, measures 40-45. The score is in 4/8 time and features a piano and voice. Measure 40 is marked "Meno mosso" (♩ = 88) and "dolce". Measure 41 is marked "cresc.". Measure 42 is marked "cresc.". Measure 43 is marked "poco f.". Measure 44 is marked "sim.". Measure 45 is marked "Rubato (ca. ♩ = 96)". The score includes various musical notations such as notes, rests, and dynamic markings.

50

f *espr.* *meno p* *cresc.* *pizz.* *arco* *espr.*

55

p *meno p* *p* *delicato*

60

pizz. *meno p*

2-

• **PC**

1994. 5. 28. 金曜日

80

poco cresc.

85

cresc.

Meno mosso $\text{♩} = 88$

mf, dolce

cresc.

sim.

sim.

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90

poco rubato

f *espr.*

meno f

95

rit.

p *rit.*

pp

II
Elegia

Con tenerezza ($\text{♩} = 76$)

p

molto legato

poco rit. a tempo

mf

poco rit. a tempo

dim.

p

15

20

25 *poco rit.*

a tempo

30 *cresc.*

meno p

35 *molto p*

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written for voice and piano. It includes measures 60, 65, and 70. Measure 60 shows the vocal line with a melodic phrase and the piano accompaniment with chords. Measure 65 continues the vocal line with a descending scale and the piano accompaniment with sustained chords. Measure 70 features a "sobbing" vocal line with a 6-measure rest, followed by a "Lento" section with a 3-measure rest. The piano accompaniment includes a 3/4 time signature and a "dim." marking.

Allegro $\text{♩} = 84$ rit. *a tempo* III -13-

5 *poco f* * play grace note before principle note *arco*

10 *p sub*

Meno mosso 15

mf *cresc.* *pp* *mf*

Tempo I^{mo} *arco* *cresc.*

20

poco f, espr. *cresc.*

Poco meno mosso *pp* *mf*

25

arco
p sub.
cresc.

29

Tempo Iuo rit.
mf
a tempo
pizz.
f molto

arco
f
8va.

50

8-

60

Handwritten musical score for piano, measures 60-65. The score is written on six staves, with three systems of two staves each. The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure 60 is marked with a box containing the number 60. Measure 65 is marked with a box containing the number 65 and the text "SENZA UNA CORD.". The word "attacca" is written at the end of the score. The score is written in a cursive, handwritten style.

60

65 SENZA UNA CORD.

attacca

IV

-19-

Con piena voce $\text{♩} = 84$

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a simple, handwritten style. The melody in the top staff consists of several measures of music, including eighth and sixteenth notes, and rests. The bottom staff contains a few notes, likely representing the bass line or accompaniment. The title "The Rose Tree" is written in a decorative, cursive font at the top of the page.

5

Sua bassa

A musical score for the song 'The Rose Tree'. It features a vocal line at the top and a piano accompaniment below. The vocal line is in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature. The score includes a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The music is written in a simple, folk-like style with a clear melody and accompaniment.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a simple, handwritten style. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 3/4. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 3/4. The third staff begins with a bass clef, a key signature of one flat, and a time signature of 3/4. The music is written in a simple, handwritten style. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 3/4. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 3/4. The third staff begins with a bass clef, a key signature of one flat, and a time signature of 3/4. The music is written in a simple, handwritten style.

15

Handwritten musical score for a piano piece, measures 15-24. The score is written on ten staves (five systems of two staves each). It features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *mf*, *pp*, *p*, and *decresc.* The key signature has one sharp (F#) and the time signature is 3/4. The notation includes many accidentals and slurs.

25

Musical score for measures 25-29. The score is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth and sixteenth notes, with a *decresc.* marking above measure 27. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. A *pp* dynamic marking is present at the end of measure 29.

30

Musical score for measures 30-34. The melodic line continues with eighth and sixteenth notes, marked *poco f* above measure 30. The piano accompaniment features a more active right hand with sixteenth-note runs and a steady left hand. A *pp* dynamic marking is present at the end of measure 34.

Musical score for measures 35-39. The melodic line is marked *cresc.* above measure 35 and *rit. dim.* above measure 39. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. A *cresc.* marking is present above measure 35.

35

Musical score for measures 40-44. The melodic line is marked *Lento* above measure 40 and *pizz.* above measure 41. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. A *p* dynamic marking is present at the end of measure 44.

Handwritten musical score for "L'Espresso" by Franz Liszt, measures 40-45. The score is in 18th-century style with a key signature of one flat (B-flat) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as "arco", "mf", "espr.", "sull'arco", "acc.", "ord.", "più animando", and "poco f". The score is written on ten staves, with the first five staves showing the main melody and the last five staves showing the accompaniment. The tempo is marked "Allegretto" at the beginning of the page.

- 23 -

Handwritten musical score for "The Rose Tree". The score includes measures 55, 60, and 65. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf*, *pp*, *cresc.*, and *8va*. The key signature has one sharp (F#) and the time signature is 2/4.

65

mf

cresc.

dim.

poco f

mf

dim.

mf

poco f

71

meno f

mp

dim.

mp

75

cresc. molto

f sempre

dim.

pp

f sempre

The musical score is handwritten and spans measures 65 to 75. It is written for piano in 2/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). There are also markings for *cresc.* (crescendo), *dim.* (diminuendo), *poco f* (poco forte), *meno f* (meno forte), *cresc. molto* (crescendo molto), and *f sempre* (forte sempre). The score is divided into three systems, with measure numbers 65, 71, and 75 indicated at the beginning of each system.

-25-

Handwritten musical score for piano and voice. The score is written on six staves, with three systems of two staves each. The first system (staves 1-2) shows a vocal line in treble clef and a piano accompaniment in bass clef. The second system (staves 3-4) continues the vocal line and piano accompaniment. The third system (staves 5-6) concludes the piece. The tempo marking "Poco più allargando" is written above the third system. The measure numbers 80 and 85 are boxed in the score. The signature "Fall 1986" is written at the bottom right.

Poco più allargando

80

poco rit.

85

Fall 1986

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